

NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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At the Theatres.



The last week of Lent is a blue time for the managers. Business always falls off at this period. This is principally caused by the lull that precedes the storm of strong attractions that swoops down on Easter Monday. From the theatrical bills-of-fare which THE MIRROR forecast last week, it appears that our theatre-goers, while they will be given a variety to choose from of excellent quality, they will not be treated to many novelties. Few experiments are to be tried, the rulers of theatrical destiny preferring to call in established attractions. Nothing of especial importance occurred on last Monday night.

John Stetson's Corsican Brothers combination, after one week out-of-town, returned to the scene of its battles Monday, this time appearing at the Grand Opera House. The audience was fair in size and generous of applause. Frank Bangs' acting of the dual rôles was satisfactory; but he lacks the manliness, vigor and picturesqueness essential to the successful impersonation of romantic and melodramatic characters like those of the Dei Franchi. There is a tinge of effeminacy in Mr. Bangs' work which in parts of a different nature might be called refinement or delicacy of manner. On this occasion Frederic de Belleville appeared for the first time in New York as Chateau Renaud. He gave the character the benefit of his polished French style, and certainly acted it in a superior fashion to that of any actor who has recently essayed it. The rest of the company acquitted themselves satisfactorily. Next week The Romany Rye, with the Gypsies, the real donkey, the wild waves and other features, stops in at this theatre for a short engagement.

Booth's, as announced, is closed this week, "to perfect the production" of *Never Too Late to Mend*. Manager Stetson is a wise and money-making man, and he probably knows his own business better than we do; but there is a singular coincidence in the double facts of the poor business of Monte Cristo last week and the closing up of the theatre during the regular season. Stetson is wealthy enough to stand any amount of loss, and it strikes us he has not done well in stopping short, like Grandfather's Clock, at a time that tries managers' pocket-books. However, Booth's didn't stop "never to go again," and there is good reason to believe on Monday next the prudent director will show us that it's really *Never Too Late to Mend*, by producing Charles Reade's own version of the play in a style corresponding with the ample means this vacant week allows for preparations. George Clarke has been farmed out to Booth's by the Madison Square, and the aristocratic Eben Plympton, Frank Mordaunt and Arthur Forrest will be included in the cast. Harry Jackson, Jr., son of the capable manager of the London Princess, is directing the rehearsals.

These are the last nights of the long-lived Young Mrs. Winthrop. Bronson Howard's play will give place shortly to Mrs. Burton Harrison's comedy, *A Russian Honey-moon*, which will hold the stage one month. After that the new comedy, which it is fondly hoped will fight out the summer at Mr. Mallory's beautiful theatre, is set down for a hearing.

"Bizness is bizness" undoubtedly; but M. B. Curtis comes here at the wrong time to expect to duplicate the mammoth profits which he has carried away on previous occasions. The Windsor was comfortably filled on Monday, and there was a fair house Tuesday. Sam'l of Posen is always an amusing entertainment, and Mr. Curtis does not lag in giving the part of the Drummer the humorous representation which has made it famous. The supporting company is quite good, Albina de Mer, particularly, continuing to distinguish herself by her highly dramatic acting as the French adventuress. Frank Mayo comes to the Windsor Monday week to *Do the Streets of New York* for the Bowery boys.

Fritz Emmet—who has played many nights here this season—finishes at Niblo's on Saturday. Annie Pixley will present M'liss Easter Monday.

Siberia, now in its fourth week, will be continued at Haverly's until Monday week.

A Parisian Romance will finish the season at the Square on April 7. Two nights later Charles Wyndham begins a four weeks' en-

gagement in the *Parisian Romance* at the Brighton. Wyndham's acting is delicious, and so is that of his universally excellent troupe of assistants.

There is nothing new to report from Wallack's. The Silver King goes on his way rejoicing, and Manager Wallack, although prepared with *The Snowball* in case of an emergency, does not anticipate any necessity for changing the present bill.

Barnum's Circus, now called the "greatest possible show on earth," puts in an appearance Saturday night with a free parade, and begins exhibitions at the Madison Square Garden on Monday. Matinees will be given every day.

The Long Strike, with the Union Square cast, which was seen at the Windsor, is this week at the Cosmopolitan. The superb acting of J. H. Stoddard as Old Money-penny is alone worth seeing. But the stirring drama is excellently played all round.

McSorley's Inflation—that delightful store of fun and jollity—has but a few weeks to live at the Comique. At the urgent solicitation of the public it was respite for a short time. The Muddy Day, which gives promise of an abundance of good things, will be produced April 17. Meantime, embrace the last chance to see the Inflation.

On Saturday night Birch and Backus finish their successful season. They are providing a splendid farewell entertainment with four end men—Birch, Slavin, Backus and Sweatnam. The burlesque on *The Corsican Brothers* and the *Jersey Lily's* Reception, together with a large variety of howling specialties, comprise the programme.

Edouin's Sparks commence a spring season here next week in a new comedy called *A Bunch of Keys*.

Harry Pitt's season of comedy begins at the Bijou April 16, with *Caste* as the opening wedge.

Tony Pastor is not "downed" by Passion week. He comes up smiling with a capital burlesque of Billee Taylor, in which Kruger appears as Barnacle, Rose Temple as Phoebe, and Flora Irwin as Billee. The music is admirably sung and the piece well mounted. In addition there is a varied olio, in which the incorrigible May Irwin, Lester and Allen, Dan Collyer, Frank Budworth, Harry Mack (the equilibrist—not the actor), Hallen and Hart, Joseph Buckley and others appear.

Our resident readers must not forget to attend Harry Sanderson's benefit, which takes place this afternoon. A bill as strong as Jumbo is arranged, and a packed house should testify to the popularity of Mr. Pastor's worthy treasurer.

The Musical Mirror.

Little Mme. Théo is as bright as a Parisian diamond in a bogus jeweler's window, and shines with the self-same strass-like glitter. Her Mme. L'Archiduc, at the Casino, Monday, was as funny and as "cute" as any wee body can be, and inasmuch as singing has nothing to do with opera bouffe, we heartily enjoy her lively performance and also that of M. Dupan. The chorus acts well and sings badly as before. The orchestra is full, but crude and blatant; nevertheless, we would rather have French opera bouffe than English comedy. Mind, we say opera bouffe, not comic opera, which is a very different thing.

The music of Rossini's opera *Semiramide*, is of a nature so diametrically opposite to that of the dramatic operas now in vogue—the music is so merely sensuous, so destitute of local color, although full of light, shade and tint of its own, that it is vain to put it before the public with ordinary artists. Many of our singers who can enthrall their hearers in *Lo-hengrin* or *Aida* would fail utterly in *Semiramide* or *Norma*, because the gist of one style is a musical declamation of poetry illustrated and accompanied by the symphony (or playing together) of instruments of harmonious sound, for the purpose of expressing a dramatic purpose idealized and refined above the power of common speech, while the other depends for its effect upon the merely voluptuous mingling of melodic and harmonic intervals in measured cadence by voices trained to volubility of execution and smoothness of emission, and accompanied by instruments used only as supporters of the voices, and having no claim to sense as distinguished from sound. Therefore it is as ticklish a task to venture on one of these by-gone operas as to reproduce the fashion and modes of thought of our great-grandparents on the dramatic scene, and only the very greatest artists—artists who by intuition can throw themselves back into the past and by cultivation can execute that intuition—can by any means make the daring attempt to succeed. Such artists has Mapleson found in Patti and Scalchi, and through them, and through them only, was *Semiramide* successful.

Christine Nilsson has got back her voice. Some years ago we had the curious experience of a prima donna assoluta singing the whole part of Lucia—a quarter of a tone below the pitch of the band and the other singers. That prima donna was Christine Nilsson; but she is a widow now, and the orchestral pitch is lower;

so these changes when combined may make the difference. Be it as it may, the fact remains that Christine Nilsson is by many degrees a greater artist now than she was a few years ago.

Monday evening, at the Fifth Avenue, Manager Stetson revived *The Mascotte* with tolerable success. There was an audience of modest proportions present. Henry E. Dixey played Lorenzo. He did not sing the part, for he is not gifted with the slightest ability to "turn a tune." He created considerable amusement, keeping the audience in a roar of laughter with his absurd buffoonery and grotesque clowning. Letitia Louise Fritch sang Bettina nicely. She has a light voice of pleasant quality, and she uses it skillfully. Her acting talent is not pronouncedly good—in fact, it is pronouncedly bad. Hattie Richardson made an efficient Fiametta; but she dressed the character without taste. A pretty face and form ought not to be sacrificed to the abominations of an incompetent dressmaker. Pippo was sung by Eugene Clarke effectively. Mr. Clarke has become too corpulent of person to look an opera comique Corin. Alonzo Hatch sang Frederick's music sweetly. W. Paul Bown's Rocco is well known. The chorus and orchestra were but so-so. Next Monday *Cinderella* at School, Woolson Morse's clever musical edition of Robertson's charming comedy, will be done by the same artists who are singing *The Mascotte*.

We see that Lillian Russell is blossoming forth as a concert singer. Well, why not? She sings better than half the pretentious girls with Semitic features, woody or reedy voices, and foreign names that pullulate over the platforms of Steinway and Chickering Halls to nobody's advantage but their own. At any rate, Miss Russell has a nice voice, pleasant to listen to; but why will she sing that stupid banality, "The Silver Line?" We must draw the line somewhere, and we draw it at the past Billee Taylor Solomon. Why does not that little boy go home? We 'ave 'ad enough of 'im, 'eaven knows.

The Casino concerts on Sunday are always full of interest, and, better still, of people who pay. The orchestra is always good, the soloists mostly so, and the selections as good as public taste will sanction, at least that public that goes to Sunday concerts.

The Cosmopolitan concerts are also very popular. A more homely tone, perhaps, than at the rival establishment, but well done and agreeable to the taste of the frequenters, whose name is legion.

The Choral Union monthly reception and concert took place at eight o'clock on Monday evening last. The Lyric Hall was crowded by a throng of our best amateurs. Mr. Sturgis lent his talent to the benefit of the audience. The clever Meiggs' sisters displayed their admirable concerted singing. Everybody was well dressed, everybody was happy, and everybody had a good time and an excellent supper. What more can one desire to make one happy?

Barnay's Professional Matinee.

Through the efforts of Frederic de Belleville, some two hundred members of the profession in New York signed a petition to Herr Ludwig Barnay, the great German actor, to appear at a professional matinee. Herr Barnay replied that he would be happy to accede to the request, and stated that the matinee would be given on Tuesday afternoon of this week. Tickets and seats were given to all who requested them, and about five or six hundred persons in some way connected with the profession availed themselves of the opportunity to study the Meiningen style of acting and of placing plays on the stage. Though the number of professionals was thus limited, the large house was crowded to the doors, the larger number being necessarily outsiders who were admitted and who were allowed to occupy seats that had been reserved for members of the profession. This was a bad arrangement, and the late comers had to stand or leave.

The bill was a varied one and most interesting, as was evidenced by the alternate applause and wrapt attention of the gathering. It was a day at school for most of those present, and no doubt the result will be beneficial to a small extent in the future. The performance began with the one-act farce *From the Opera Comique*, in which Herr Barnay played Raoul Girard, assisted by Herr Kierschner and Fraulein Wolff and Rene. This was followed by scenes selected from the first three acts of *Lear*, in which Herr Barnay assumed the title rôle, assisted by Kierschner, as Duke of Kent; Reinau, as Edgar; Ballman, as Edmund; Alexander, as the Fool; Fraulein Galster, as Goneril; Fraulein Wolf, as Regan, and Frau Moser-Spinner, as Cordelia. The performance concluded with the Forum scene from *Julius Caesar*, with Herr Barnay as Antony, assisted by the full company.

At the end of each act the actor was called before the curtain from three to seven times. He was always accompanied by members of the company, and would only appear once alone. The acting of the mob in the act from *Julius Caesar* was a revelation, and was frequently greeted with loud and continued applause. The actor and the super were here of equal importance to the scene and the general effect, and loud were the praises of the professionals present, who could fully appreciate the art displayed in this matter. Artistically the

matinee was a grand success, and it is only to be regretted that the management allowed outsiders to be present to interfere with the full enjoyment of those for whose benefit the performance was given.

Among the many professionals present were noticed Lawrence Barrett and family in one lower box, and Lester Wallack and family in the opposite one, while the other boxes were occupied, one by Frank Mayo and family, the other by Mrs. Gilbert, Ada Rehan and their escort. In the body of the house were seen: Rose Coghlan, Louise Paullin, Georgia Cayvan and sister, Maude Stewart, Sara Jewett, Marion Booth, Agnes Ethel and a party, Eleanor Carey, Netta Guion, Madame Gallmeyer, Clara Baker, Georgine Flagg, Claire Raimond, Mr. and Mrs. Edward Holland, Harry Watkins, Amy Lee, Mr. and Mrs. Fred de Belleville, Mr. and Mrs. James O'Neill, Mr. and Mrs. George Hoey, Mr. and Mrs. Herbert Kelcey, Louise Eldridge, Mary H. Fiske, George Clarke, Mr. and Mrs. Harry Pitt, John Gilbert, W. S. Harkins, Osmond Tearle, Gerald Eyre, Wilmot Eyre, William Elton, Sydney Rosenfeld, Daniel Frohman, L. F. Massen, B. F. Knowles, N. D. Roberts, J. H. Ryley, John Drew, T. F. McCabe, Charles Hopper, Alexander Cauffman, Walden Ramsey, E. Rosenbaum, Frank C. Hanks, B. T. Ringgold, J. K. Emmet, Georgia Tyler, Katie Blanche, Charles Abbott, Edwin Mayo, Agnes Elliott, Madame Ponisi, Pearl Eyttinge, Lillian Russell, Yorke Stephens, Madame Théo, M. Mezieres, Charles Backus, Tony Pastor, Edward Harrigan Mr. and Mrs. Tony Hart, Leona Morse, Charles Howard, Agnes Herndon, Mr. and Mrs. E. V. Sinclair and Sheridan Corbyn. The Germania and Corsican Brothers companies were present in full force. The latter presented him with handsome floral pieces.

Among the non-professionals present were Mark Twain and Mrs. Clemens, Carl Schurz and daughters, Lawrence Hutton, editor of the "Actors' Series," George Parsons Lathrop, J. Brander Mathews, and several editors and critics of city papers.

Miss Anderson's European Tour.

Mary Anderson was seen by a MIRROR reporter yesterday at the Victoria Hotel. The actress said:

"I am enjoying a week of rest after the fatigues of the season. Indeed, it has always been a custom of mine to rest during Holy week. I shall only play four weeks more this season. I commence an engagement at Albany on Easter Monday for one week. I will next appear at the Grand Opera House on April 2, where I am to play a two weeks' engagement. My last week will be in Brooklyn. It is very likely that I will appear as Ion during my engagement at the Grand Opera House."

"Has your season been a prosperous one?" "It has, from the very first. I am quite certain that this season has been the most prosperous I have ever had. The audiences have been large and enthusiastic."

"When do you leave for Europe?" "The date has not yet been definitely settled; but as rehearsals commence at the Lyceum Theatre, London, on August 1, I presume I shall leave about the middle of July."

"Will you take over an American company?"

"The question of my support has not yet been decided upon. It has been proposed that I shall be supported by an American company; but there is some doubt about it. You know the English are a very conservative people, and it might be possible that I would be better received if I were supported by a company of good English actors. Still, nothing has been settled; but the subject is in the hands of my manager."

"Will you add any new character to your repertoire during your London engagement?"

"It is possible. I shall probably appear in Shakespeare's *Winter Tale*, which I have studied lately. What I shall do after the close of my English engagement I cannot tell. I will be somewhat guided by circumstances. One thing, however, is definitely settled; I will not appear in America next season."

"I presume the terms of your English engagement are quite high?"

"I can only say that they are quite satisfactory to me. The transaction is a private one, and the public can have no interest in it."

Dr. Hamilton Griffin stated to the reporter that no matter what terms were made, Miss Anderson would not make as much money by going abroad to play as she would if she remained in America, where she has an established reputation. Still, the actress had a great desire to appear in England, and her wish should be gratified, even at the expense of her pocket.

We are glad to say that Miss Carrie Godfrey, the young Californian vocalist, made a real success at the Cosmopolitan Theatre concert last Sunday. Miss Godfrey got three enthusiastic recalls, and showed a voice such as we seldom hear from new singers. Her way is clear to fame, and dollars, if she takes care.

Members of the John E. Ince Fun in a Boarding School company write that they have been playing for several months past through the Southwest without salaries, putting up at bad hotels in small towns and getting along as best they could; that they have felt kindly toward Ince and have stuck to him, but will be very glad to get back to New York.

Bohemianism.

It is some forty years ago that what is popularly named Bohemianism took root in this city. It originated with the old-fashioned Sunday newspapers, to whose offices the premier representatives of the guild belonged. In regard to the old Sunday papers, especially *no nomine*, each of them had, respectively, three proprietors. They had regular employees and contributors, whose services were mainly confined to their columns. One of these, who may be respectfully pronounced the father of our Bohemians, was Thaddeus W. Meighan, who appeared in turn, almost in regular rotation, in each one of the old "Sundays"—for a period in the *Sunday News*, then in the *Mercury*, then in the *Atlas*, then in the *Sunday Times*. With this last he was a long time associated, under the editorship of Major Noah. Meighan was a native of Westchester County, of Revolutionary stock, a person thin and tall and dark haired, always in his dress and movements exhibiting the harrassed manner and style which are supposed to characterize the true Bohemian. His business on these papers was paraphrasing, sketching and miscellaneous work. He was a projector of newspapers and newspaper enterprises on a small scale, all inclining to the Sunday style of that day, and especial attention to theatricals. Thaddeus Meighan also took a hand in theatricals. He was something of an actor, and at one time started a small theatre for himself in the Bowery, near the fork at Division street. The stage entrance was up an old-time stable-way for the country stages.

Besides his miscellaneous work on the papers, Meighan contributed to *Holden's Monthly Magazine* a series of valuable biographic and historical articles on American subjects. He was a spicy writer, and generally did his work well. He died a few years ago in Williamsburgh, where he resided, and where he left some six or seven children and a widow, in whose behalf an effort was made by the press. A contemporary of Meighan's was William H. Attree, an eccentric attaché of the *Herald*, who illustrated the Bohemian character in his appearance and performances. He reported for the *Herald* in a fashion of his own, giving a literal account of public meetings and speakers, with all the interruptions, cheers, laughter, etc., interpolated in the text, making a very unique and amusing mélange. In his personality Attree was true to the tribe, wearing long hair, unkempt, rusty garments, and having a generally dishevelled look, in which form he frequently made his appearance on Nassau street, steering along, bearing a bundle of rusty volumes, his latest purchase at the second-hand shops in that street. At about the same time with these flourished Jenks Smith, the proprietor and editor of the old *Sunday News*, making the fourth (in point of time the first, and the first Sunday newspaper published in this city) of the original quartet of that class of publications. He also belonged to the desultory, go-as-you-please, live-as-you-can school of newspaper men, and also wore long hair and the regulation, rusty uniform. Then there was Fred West, one of the editors and proprietors of the *Sunday Atlas*, something of a Cockney, a great frequenter of Windust's cellar restaurant, where he held forth at length and with great volubility, as far as an impediment in his speech allowed, on actors and managers, and other belongings of the theatrical world.

Another of the Bohemians of that day, or a little later, but of superior quality, was "Ned" Wilkins, who had graduated from the *Herald* office, but who set up in his own specialty on weekly papers, especially the *Leader*, projected by Alderman John Clancy, and at one time edited by our popular ex-Mayor, A. Oakley Hall. Wilkins was regarded as the first of American *feuilletonists*; his style was crisp and sparkling, and chiefly related to the atrial topics. With Wilkins appeared a noted savant and scholar, but still a genuine Bohemian brother, Henry Clapp, at one time proprietor of a critical weekly, *The Critic*. Mr. Clapp drew around himself as the centre, at Paff's beer saloon in a cellar on Broadway, near Bleeker street, Wilkins, Walter Whitman and others of the Free Lances, where they held High Jinks of festivity and criticism. Among the occasional visitors of this company, as honorary member and special guest, was a literary young lady of great beauty and attraction, Miss Ada Clare. She was an actress and a writer, and had numerous admirers. Among other theatres she appeared at Wallack's old house near Broome Street, as Juliet, having for her Romeo, Mr. Charles Ware, another of the Bohemian tribe. This gentleman was at about that time an attaché of the Spanish Consulate in this city. He was the son of Mrs. Catharine Ware, who enjoyed a reputation as the author of several popular books. In due course of time, as a prime representative of Bohemianism, appeared upon the stage George G. Foster, who having figured for a time on the *St. Louis Parnassus*, turned up in the columns of the *Aurora*, a daily paper started by the late Anson Herrick as an offshoot of the old *Sunday Atlas*, of which he was proprietor. From this, in a short time, Foster transferred himself to the *Tribune*, where he was specially employed as a sort of star city itemizer. He made that portion of the paper attractive, and drew to the feature unusual attention. He also contributed to that paper a series of articles entitled "New York in Slices," which were extremely popular. Foster was also one of the projectors of *Yankee Doodle*, the first illustrated comic paper published in the United States, which started off with great success. Foster was also the projector and editor of a similar undertaking, entitled *The John Donkey*, which had a short career. G. G. Foster has been dead several years. We may properly add to the nomadic literature of that day William K. Northall, an Englishman, professionally a dentist, and author of numerous travesties, burlesques, extravaganzas, etc., for Mitchell's Olympic Theatre, some of which enjoyed very successful runs. His forte was extravagant puns. He consorted with the others we have above described in dress, appearance, manners and habits—and also, like Foster, had a hand in the original *Yankee Doodle*.

These we have enumerated may be regarded as the original Bohemians of the New York type, and as representing in its kind an era in the press, theatricals and social habits of a peculiar class.

The Giddy Gusher



ON SUPERSTITIONS.

I want to call the special attention of savants to a combination of circumstances that ought to mean something. If played as a three-numbered gig without a saddle I should say it would pay. On the morning of Friday last the Gusher was doing the suburbs, and dropped in to see George Waters, who keeps the "Woodbine" up at Highbridge. He was showing her some alterations he intended to make in his establishment, and she was giving him some architectural advice, when whang through the ceiling came a leg with a blue overall on it and a good sized cowhide boot on the end of it. The room was plastered and kalsomined overhead, but the other side had no flooring; and a carpenter walking from sleeper to sleeper missed his footing, stepped between the beams, and plunged through the length of his leg into the room below.

Billy Birch would say play the leg, boot and all; but so much happened afterward that really one would have to let the boot go. Dropping in to see a busy housekeeping friend, she was found up to her eyes "doing up" curtains. They were stretched on immense frames, four layers thick, and she was bemoaning their tardy drying. "Set 'em up on end before the fire instead of keeping 'em in a horizontal position," said the Gusher. No sooner said than done. They were carefully raised on their beam ends, and ticklishly rested against the chandelier. Then a nice seance of scandal was begun. Madame knows it all, on both sides the Atlantic.

"He's going to marry her, is he?" said she. "I'd like to know how he can do it. We'll set this last poor creature aside. But there's Lottie, Topsy's sister; he married her, and she has two children; all London knows that; and Lottie knew all about him. Why, bless you, he was the lad in the Maccabe business; you remember her, Canterbury Hall Villiers' sister, a pretty little thing with four children, and Fred Maccabe adored 'em all. He had this young man doing his accompaniments for him; but one day after dinner he woke from a nap, and seeking his wife, found the pianist had rather forgot his position and got above his business. In fact he was making love to his employer's wife, and then there was a time; he, however, forgave her, and—"

Just here the big curtain stretcher came down, noiselessly but swiftly. The Gusher and her friend were sitting side by side when the wet, starched lace swept like a cloud upon them. There was a moment's interruption, and then those noble women burst through like a couple of stars, and sat calmly amid the wreck of Nottingham, waiting for further developments. Billy would have played both of us for all we were worth in the capital saddle; but this was a great day for catastrophes. It devolved on the evening to lay out the day.

The Gusher, as you remember last week, had got infatuated with the Thatcher Minstrels. She inveigled her young man into a pilgrimage up to the Cosmopolitan. There she was, Friday, pointing out with much enthusiasm the good things in the performance, when crash! bang!! behind her, one of the iron pillars supporting the gallery dropped through the floor, just as the carpenter's leg did through the Woodbine ceiling. Expecting the gallery to swoop down on her like the Nottingham lace curtains, and not expecting to go through it as easily, she beat a hasty retreat; but where is the policy sharp that will rig a gig out of those events to pay for the amount of mental anxiety and physical damage that dropped into Friday along with the legs and iron pillars?

Coming out of the Cosmopolitan that night an actor said, mentioning a gentleman concerned in the place: "It's that — he's the Jonah." And what a dreadful reputation it is to have! Why, Hickey, despite Mr. —, will go to work with bolts, bars, braces, pilasters and porous-plasters to strengthen the place; and on the same principle that makes a man recently found out the worthiest of trust, or a lightning-blasted tree the safest refuge in a storm, the Cosmopolitan will be the securest from accident of any theatre in town for some time to come.

But speaking of theatrical belief in Jonahs, and theatrical superstitions, what a multitude of signs and omens the theatrical profession entertain. The mystic number thirteen has a horror for any actor; the iniquity of Friday is fully believed in; an umbrella opened under a roof is sure disaster; to sing a bar of Macbeth means to invite the bolts of fate; to tell

Jimmy Lewis he is looking well is to announce with certainty a fit of sickness; to get a bird on the back of a chair on Duff's stage is to down a piece, to show Nat Goodwin a cross-eyed woman in a new place is to convince him of a bad engagement; to ask Patti to begin a journey, sign a contract, or sing for the first time in a city on the 13th would be an insult. Modjeska crosses herself and sits down on a chair if, after leaving her room, she returns for any article; Neilson had to religiously throw salt over her left shoulder three times after accidentally spilling any; Helen Tracy screamed at me with holy horror if I turned a loaf of bread on its back; Louise Eldridge tells me the sad afflictions of her son Press, who had his watch stolen and his theatre burned in one week, and adds: "The third trouble is sure to come; they always come in triplets." (And sure enough, by the same token she lost her pet skye that very night, and is fruitlessly advertising it every morning since. "What drops on the floor comes to the door," says Mrs. Cynthia Leonard, as she lets fall a spoon; and the bell rings and in he comes.

The only able-bodied superstition the Gusher entertains is connected with ink and its diabolical significance. (How many persons will hold up their hands in pious acquiescence, thinking I mean the depredations committed under this giddy trade-mark. No. The guileless lead-pencil is answerable for these enormities.) I refer to the upsetting of ink. My first experience with it was many years ago, when, with a dress wet from recently spilled ink, I was called out of school to receive the news of a favorite uncle's death, and every death in my family since has been preceded by some accident of a like nature. Then, again, I was in John Arcularius' cottage at Saratoga, where Annie Pastor, the lovely first wife of Tony, was passing the Summer. She had been slightly ill for some time, but was considered as convalescent. The late Mrs. Ira Paine was writing in Mrs. Pastor's room. Rising suddenly, she upset the ink-bottle, and Annie laughed at the deplorable plight of her friend. But the laugh was checked by a cough, and the cough ended in a hemorrhage that terminated the existence of one of the most charming and beautiful women that ever lived.

Then, again, will I ever forget the grotesque nature of another dread experience? It was at a hotel in Troy that the landlord, with a pallid face, hurriedly entered my room and begged me to go with his wife to the apartments of Mrs. —, to whom it was necessary to break the awful news that her little girl had fallen over the banisters and been killed. The heart-rending duty could not be evaded, and with trembling limbs we betook ourselves to the stricken mother's room. She met us cordially and exclaimed, laughingly:

"I've met with such a frightful accident! Upset a whole bottle of ink."

I don't know how we went to work to enlighten her as to the frightful accident that really had occurred; but the first thing I knew the unhappy Mrs. — was in a dead faint, and the excited landlady had seized a bottle of cologne, emptied it on a towel, and was bathing the sufferer's head and hands, which would have been all very well if Mrs. — had not been using the towel already to sop up the ink.

It is only about five years ago that Robert Heller was leaving the Fifth Avenue Hotel one Saturday afternoon for Philadelphia. As he entered his carriage he encountered the Gusher. "What luck!" he cried. "You shall go with us; I'll take no denial. I'll go write a note to Steve; tell him I've kidnapped you, and he'll come on the midnight train. We'll have a gorgeous Sunday at Strawberry Hill."

Suiting the action to the word, Robert turned and ran back to his parlor on the first floor of the hotel, while I remained at the carriage with Haidee. Another minute, and in the best possible spirits, he appeared and laughingly exhibited his handsome white hand, the palm of which was covered with a huge ink-spot.

"I've upset the ink-bottle all over the table in my hurry," he explained, and I felt a chill creep over me as I viewed the fatal ink. I would not get to Philadelphia then, but promised to go there Sunday, and a dozen people can testify to my going up to the Fifth Avenue Theatre and being scolded for my idiotic superstition about spilt ink. Sunday I did not get to Philadelphia; Monday Robert's audience was dismissed in consequence of his sudden illness, and Tuesday night at twelve o'clock I got a telegram, saying, "Heller died at nine o'clock."

Therefore do I nail down the ink stands and tie in their stoppers, and confess I hold in religious dread the awful power of ink when spilled.

There's a popular superstition that Joaquin Miller is a poet. I put up my claim to train in the same band. Listen to Joaquin's last and the Gusher's first, which I find copied:

From Frank Leslie's Illustrated Paper.
WAITING FOR HIM.

Over the mountains and down by the sea,
A dear old mother sits waiting for me;
Waiting for me, waiting for me,
A dear old mother sits waiting for me.

Oh, waiting long, and oh, waiting late,
Is a sweet-faced girl at the garden gate;
Over the mountains and down by the sea,
A sweet-faced girl is waiting for me.

LAYING FOR HER.

Over the fence and under the tree,
The speckled hen is laying for me.

Laying for me, laying for me,
That patient old hen is laying for me.

On another layin, a different way,
An indignant hen is laying for me;
With a tongue that's long, an arm that's strong,
That wicked old hen is laying for me.

Then, again, that dense and opaque genius, Robert Browning, gets at it in his most obscure way. Hear him in

JOCOSERIA—PROLOGUE.

Wanting is—what?
Summer redundant,
Blueness abundant,
—Where is the spot?
Heavy the world, yet a blank all the same,
—Framework which waits for a picture to frame:
What of the leafage, what of the flower
Roses embowering with nought they embower!
Come, then, complete incompletion, O Corner,
Faint through the blueness, perfect the Summer!
Breathe but one breath
Rose-beauty above,
—And all that was death
Grows life, grows love,
Grows love!

And then listen to your Gusher, who quotes from a jocose poem she has got under way:

WANTING NOW—WHAT?

An atom of sense—
Striking out, trying to hit the intense!
Seeking to write something, simply immense,
—That is the dodge.
Fooling the world, yet a fool all the same
—Eternally trying the same old game.
What of the juniper—what of the gin?
Does it thicken the speech? The story's too thin.
Tossing—intoxication, O Bummer,
Faint through the blueness, must last through Summer.
Breathe but one breath
Alcoholic—and death
Overtakes the rash fly
That is lingering night.
Thus he grows and grows, and every one knows
When oats, peas, beans and barley grows.
Now, for unadulterated idiocy, who's on deck with the boys any quicker than you?

GIDDY GUSHER?

A Panorama of Western Life.

When THE MIRROR announced, several weeks ago, that Buffalo Bill and Dr. W. F. Carver were going into partnership to give a novel entertainment illustrating Western life, the particulars were not ready for publication, though the general idea was at the time given in the item mentioned. The other day, when a MIRROR reporter met John Burke on the Square, that worthy exclaimed: "Well, THE MIRROR was 'number one' again, and had the news first. Bill and Carver are now at North Platte organizing, and will start out before long with a reliable life picture of Western life. There will be 200 men and as many animals employed in the exhibition. It will be a stupendous enterprise, and at least \$20,000 will be spent before an exhibition is given."

"What is the plan of campaign?"

"The main attractions will necessarily be Buffalo Bill, Dr. Carver, Bogardus and Major Frank North, besides nearly two hundred Pawnee and Sioux Indians, cow-boys, vaqueros and scouts. There will be a herd of twenty buffalo, several elk, Mexican ponies, and Texas mustangs. Some of the best rifle shooters, lassoists and riders on the plains will be gathered together, and all in all we will give a novel show. First in each day will be a street procession showing emigrants crossing the plains in wagons, as was done in '49; then Indians on the war-dance and hunt; then cow-boys on the trail, and buffaloes and elk on their way to water. Reaching the grounds, which will have to be extensive, the entertainment will consist of pigeon-shooting between Carver and Bogardus and any others who may want to compete; lassoing and tying cattle, riding and breaking bucking ponies and unruly horses; war-dances by Indians; attacking an emigrant train; hunting and lassoing buffaloes, and in fact a living panorama of Western life. The Indians will be in camp under command of Frank North, the white chief of the Pawnees, who is now in the pay of Uncle Sam, and is the most noted scout living."

"When do you begin?"

"Late in May. I am going to North Platte in about two weeks to see the parties, and will at once return to New York to complete our arrangements here."

Comedy at the Bijou.

A MIRROR reporter meeting Harry M. Pitt yesterday, questioned him regarding his proposed season of comedy at the Bijou Opera House. Said Mr. Pitt:

"I will begin my season April 16, and continue twelve weeks. If business justifies me I will extend it three weeks, or until such time as the repairs on the building have begun."

"What will be the style of entertainment during your lease of the house?"

"Modern comedy and comedy-drama. I shall open with Caste, with a strong cast too; and after a few weeks' run put on Forgiveness, a comedy-drama in the strictest sense of the word. It is by James Albery, and was a great success at the Globe Theatre in London, with H. J. Montague in the principal rôle. He tried hard to get Mr. Wallack to produce it, and it was settled on three times; but each time was laid aside for a Boucicault play. It is a beautiful play, and if it meet with the success I have every reason to think it will, why it may run my season out. If it does not I shall be ready to substitute either School, Home or Ours, by Robertson, or Pride; Two Roses or Two Thorns, by Albery. So, you see, I can change the bill almost weekly."

"Who are in your company?"

"Engagements have so far been made with Henry Lee, William Davidge, Sr., John A. Howell, Fanny Addison, Cora Tanner, Selina Dolars and Emily Jordan Chamberlin. Joseph Tooker will be the business manager and Ed Moellenhauer the leader of the orchestra. All of my scenery will be painted expressly for the plays produced, and the business will

be the same as was introduced in the London productions of the same plays; in fact, every effort will be made to attain success."

"Are not these revivals risky?"

"Not at all, when presented in the proper way. The public are tiring of the stuff that is introduced into the latest productions, and the past season has shown that revivals of popular plays, properly staged and strongly cast, are all big successes. My experience as stage manager for Robertson for several years places me in a position to give these plays to the public in a manner to command success, and I feel no fear as to the result."

Professional Doings.

—Lingard has had but fair success with The Parvenu in Frisco.

—One of Jollity Atkinson's companies has again disbanded.

—Hon. William F. Cody closes his season of 20 Days at Bradford, Pa., April 13.

—There will be two companies on the road next season playing The Roman Rye.

—The Academy of Music, Denver, will open April 23 with the Union Square company.

—Fred Warde makes his first appearance before a Chicago audience as a star next Monday night.

—Roland Reed puts in a Summer season of Cheek at Haverly's Fourteenth Street Theatre, opening May 29.

—Ten separate and distinct organizations will present the purely legitimate through the country next season.

—Wilmington, N. C., is blue over the fact that the Hess Opera company has treated it to six doses of "cancel."

—The new Park Theatre, Cleveland, is announced to positively open on Oct. 15, with Rhea as the attraction.

—The Harrisons were given a flattering reception at the Bush Street Theatre, San Francisco, on Monday night.

—Whiteley's Hidden Hand company has cancelled eight weeks' time in Canada and will work its way South again.

—Fred Maeder is writing plays for Lizette Ellani and John F. Ward, and writes that he will be proud of both efforts.

—Gus Phillips has a new play in which he proposes to star next season, and of the success of which he is very sanguine.

—Holy week is having a very bad effect on the business of the city theatres, which is hardly paying at most of the houses.

—Patricius Rooney will assume the legitimate next season. A play for himself and his bright little daughter Katie is on the stocks.

—The Planter's Daughter combination played to almost \$6,000 during the past week at Heuck's Opera House, Cincinnati.

—Norah May Esmeralda Gallagher has taken leave of a Down-East Madison Square contingent and returned to the Metropolis.

—Lotta Belton was in the city one day last week; but returned to her home in Boston. She is looking out for an engagement.

—B. J. Kendrick has been engaged as business agent of the specialty company presenting Tourists in a Pullman Palace Car next season.

—J. B. Dickson will return from the West next week and hold down the B. and D. offices until the return of his partner from Europe in July.

—W. A. Edwards, late manager of the Rooms for Rent company, goes out as business manager for Elliott Barnes' Summer Boarders.

—Frederick Bryton has been engaged as leading man by Mr. Mallory, and will make his first appearance in A Russian Honeymoon April 9.

—W. S. Harkins is organizing a company for a Summer season in Halifax, and will start out about May 1, returning to New York in August.

—Denman Thompson has under consideration the production of The Silver Spoon next season. This is a play that enthralls Boston culchah.

—The Academy of Music, Buffalo, is to have a grand entrance built on Washington street during the Summer. Joseph Clare will paint new scenery.

—Fogg's Ferry reached its three-hundredth performance last Thursday night—Minnie Madden at Iowa City, Ia., and Carrie Stuart at Dayton, O.

—I. N. Beers, the Huckleman of Rooms for Rent, is in the city, and has received several offers for next season; but has not yet decided what he will do.

—M. M. Wheelan is booking time through Pennsylvania for the James J. Harkins company, playing An English Romance. The tour begins April 1.

—Leonard Miles, son of Manager Miles, is now assistant treasurer of the Grand Opera House, Cincinnati, having superseded C. Bowlers on Saturday last.

—When Frank Mordaunt was asked by a reporter what he intended to do next season, he said: "I don't know, but will settle it shortly and definitely."

—Charles Rosene, stage manager for M. B. Curtis, has been offered a re-engagement for next season. He has been with Curtis for three years, and will probably remain.

—W. W. Kelly, manager of the Charlotte Thompson troupe, has concluded arrangements with Maude Grouper by which the latter will star under his management during the coming season.

—John Rickaby and Gus Williams will dissolve a several years' partnership in May, and John Robb, who has heretofore officiated as advance agent, will look after the comedian's business.

—The notice of a new fire-escape in last week's MIRROR should have read "Lancaster Phoenix Escape." It is a handy thing for travelers to carry in a valise, weighing but three pounds.

—W. S. Harkins was made a father on Sunday afternoon at 3:30. It is a boy, and is the fifth, though the only one living. Mother and son are doing well, and father receiving many congratulations.

—The annual benefit of the Cincinnati Elks, which occurred in that city on Friday, was a pronounced failure financially, the box-office receipts aggregating a trifling \$300. Apathy on the part of the executive committee is ascribed as the cause of the fiasco.

—Sheldon Bateman is anxious to see Frank Farrell married, and is daily manoeuvring to further the affair as much as possible.

—It is rumored that the old Masonic Temple, on Chestnut street, above Seventh, Philadelphia, will be turned into a variety theatre.

—Lillian Spencer opened in The Creole (Article 47) at the Academy of Music, Chicago, on Monday night. She made a very favorable impression.

—After elaborate preparation, Robson and Crane opened the week with Comedy of Errors at the Grand Opera House, St. Louis. A very large audience greeted the comedians.

—Leonard Grover has assumed the management of the Baldwin Theatre, San Francisco, and has re-engaged Raymond Holmes. My Son-in-Law will be produced next Monday night.

—By the closing of Booth's Theatre this week, John Stetson is called upon to pay about eight hundred dollars in salaries to people who are spending their time in walking the streets.

—It would be a good idea if some one were kept regularly at the rooms of the Actors' Fund during certain hours of the day, so that cases might have information given, or urgent cases of relief attended to.

—Manager Larry H. Reist, of Music Hall, Dayton, O., has been selected to conduct the amusement season at the Soldiers' Home this Summer. Dayton theatre-goers and the vets are much pleased thereto.

—George Clarke, Frank Mordaunt, Ed Coleman, Harry Weaver, Helen Blythe and Katie Gilbert will take the leading parts in John Stetson's revival of Never Too Late to Mend at Booth's Theatre, on Monday next.

—Frank Losee has replaced Frank Roche as leading man with Ada Gray's company. Losee had closed his season with Marion Elmore on Saturday night, and played Sir Francis Levison on Monday night in Williamsburg.

—The hundredth performance of the Equine Paradox was given at the Windsor Theatre, Boston, on Monday night, when Managers Mishler and Comstock presented Prof. Bartholomew with a \$2,000 diamond ring.

—Edward Harrigan on Friday last obtained a temporary injunction from Judge Donohue, restraining M. B. Leavitt from playing his play of Squatter Sovereignty. The cause will be heard on its merits in a few days.

—Squatter Sovereignty has been such a pronounced success on the road that Mark Hanley has found no trouble whatever in filling time for McSorley's Inflection next season. Harrigan and Hart's plays are as great successes on the road as in the city.

—Needham's Revolving Multiple Stage is on exhibition in Fourteenth street, and is attracting attention. It is intended to do away with long stage waits and is a very cheap institution. The plan is simple, looks practical, and will certainly repay a visit.

—The expenses of the Actors' Fund in charities have been in the past year nearly \$8,000, and are constantly on the increase, so that at the current rate of interest fully a quarter of a million is needed, the interest of which will supply the demand for aid.

—Last week, Old Shipmates was played in Brooklyn, on the commonwealth plan, John Burke becoming responsible for the pricing. The receipts were sufficient to pay all expenses and give to each member of the company one-and-a-half week's salary.

—Sadie Bigelow is earning kind notices everywhere for her acting as Lulu in Forbidden Fruit with Robson and Crane. While the company were in Cleveland Miss Bigelow was entertained at lunch by Mrs. Holly, a well-known society lady of that city.

—Ed L. Bloom, of the Ada Gray company, who has been in the city for a few days, left for Philadelphia on Tuesday. He says business this season is better than last, and that that of last was better than the one previous—and so on. "Been four seasons with the company and never had a growl."

—Edwin Frank Mayo, son of Frank Mayo, celebrated his twenty-first birthday in Providence last Friday. The Mayo family and friends sat down to a birthday dinner at the Hotel Dorrance, and the young man's father presented him with a gold watch suitably inscribed.

—The part of Lorenzo in The Mascotte has never been properly played in this country, except by a member of Grau's company. Harry Dixey clowns it; but he isn't funny. John Howson, who will try the part in Boston this Summer, in all likelihood will do it justice.

—Mr. and Mrs. Charles Plunkett have been re-engaged by Lawrence Barrett for his spring season. They will also be in the casts of several of the plays at the Cincinnati Dramatic Festival in May. Mr. Plunkett will act Fathom in The Hunchback and Verges in Much Ado About Nothing, among other parts.

—The Summer comedy at the Madison Square is a kind of American edition of Our Boys, having most of the characters drawn from those in Byron's comedy, as well as the idea of the plot being derived from the same source. It will be produced May 7, and is expected to run about one hundred nights, by the aid of the ice machine.

—Manager Bardwell, of Elmira, didn't want Fred Warde to play Virginia on the night of the 15th, as McCullough was booked for the same play at a later date. Warde insisted on the Roman papa or nothing, and carried his point. Now McCullough, owing to illness, has cancelled Elmira had a narrow escape, and Warde had—a small house.

—The Thalia Theatre company will begin a season at Wallack's Theatre June 1, and probably play through the Summer. They will shortly present at their own house a new opera by one of their leaders named Englander, and called The Prince Consort. It is highly spoken of by the company and director, and great things are expected of it.

—The new version of the Hanlon Brothers' funny play, Le Voyage en Suisse, will shortly be presented. The female interest has been considerably strengthened. The part of Marie LeGrange, which in the new version will be the strongest female rôle, has been assigned to Maude Clifford, who, though known to histrionic fame in other lands, has not yet met her opportunity here.

—The pirates are by no means confined to the States; occasionally a band of them appear in the remote English towns. One of these is doing Fedora, the British right to which belongs to S. H. Bancroft. That gentleman, through the columns of the respectable Standard, announces his intention of prosecuting anybody who infringes his sovereign and English rights.

THE NEW YORK MIRROR.

Sovereignty, 26th; Devil's Auction, 29th, and Rhea, 31st.

FREEDPORT.
Wilcox's Opera House (M. H. Wilcox, manager): Minnie Madden came 12th, in Fogg's Ferry to a good house, pleasing audience. The management of the Opera House is now in the hands of M. H. Wilcox, who will devote his attention to playing first-class companies and making their appearance here a success. Items: J. H. Havlin, manager Minnie Madden, wishes The Mirror success in the much-mooted one-night stand reform.

QUINCY.
Opera House (Dr. P. A. Marks, manager): The Fay Templeton Opera co. held the boards 14th, 15th, in Mascotte and Patience, to good houses. The operas were rendered in good style by good artists, among whom may be mentioned Seth Crane and Ed. Morris. Geisinger Opera, 21st and 22d. Tourists, 24th.

GALESBURG.
Opera House (F. B. Kirsh, manager): Atkinson's Jollies entertained for the second time this season 14th; fair house. Jeanie Yeamans, as Sallie Smiles, made a hit.

JACKSONVILLE.
Opera House (F. C. Taylor, manager): Harry Meredith, in Ranch 10, came 15th to a well-filled house. Everybody well pleased. Sid Smith, as Judge of the Cheyenne Court, kept the night in a roar.

MILWAUKEE.
Wagner's Opera House (T. W. F. Crane, manager): George H. Adams' Pantomime and Specialty troupe appeared 16th to a full and well-pleased house.

INDIANA.
LOGANSPORT.
Dolan's Opera House (William Dolan, owner and manager): Jumbo Davis came 15th to a good house, to a crowded house. Kraly's Black Crook to a good house, 14th. Jumbo Davis came 16th to a good house.

FORT WAYNE.
Academy of Music (John Scott, manager): Jumbo Davis in his famous and only Mellow-Burlesque-Dramatic, 12th. The house was filled to its utmost by an audience as rank as the play and its author.

Items: O. L. Stanton joins the bill brigade of Cole's circus at St. Louis, 25th.—George Flynn joined the bill brigade of Forepaugh's circus at Philadelphia, 15th.

KOKOMO.
Opera House (H. E. Henderson, manager): Jumbo Davis appeared 10th to small business; company star and play very light. Kraly's Black Crook 13th to immense business, giving fine performance. The Marten Family and Gargellas were especially fine in specialties. Briggs' Minstrels appeared 15th to moderate business, giving a very fair entertainment. Mr. and Mrs. George S. Knight in Baron Rudolph, 23d.

LAFORCE.
Hall's Opera House (James Mackey, manager): Kraly's Black Crook came, played here 15th to good business; audience well pleased.

WABASH.
Harter's Opera House (Harter Brothers, managers): Wednesday night found the Opera House well attended to see the Rankins, in "49." Mrs. Rankin did not appear.

RICHMOND.
Phillips Opera House (E. H. Shute, manager): Hyde and Behman's Consolidation drew a very large house, 12th. The co., with one or two exceptions, is very good. Mr. Miner's Comedy Opera, 14th. Humphrey's Pathé Grand Opera House (Dobbin Brothers, managers): Alice Adams' Comedy Opera, 24th; Carrie Stewart, in Fogg's Ferry, 26th; 12th; Kraly's Black Crook, 29th.

Item: Oscar Cobb, the theatrical architect, is in the city.

VINCENNES.
Green's Opera House (William Green, manager): Jay Rial's Uncle Tom's Cabin, 10th, to very poor house. Charlotte Thompson, despite a big storm, drew a large audience, 10th, which appeared satisfied with the New Jane Eyre. However, it may be said that the fire scene proved a fair failure. Kate Claxton, quite a favorite here, is booked for April 10.

TERRE HAUTE.
Opera House (S. C. Goodwin, manager): Jay Rial's Uncle Tom, 13th and 14th, to fair business.

IOWA.
CEDAR RAPIDS.
Green's Opera House (C. G. Greene, manager): The Ida Mae Fryce opera co. entertained the largest and most cultured audience that has graced the house since season. George H. Adams' Humpty Dumpty troupe held the boards 13th to a fine house. Mestayer's Tourists came 15th, and played to a large audience. The Opera House and patrons will enjoy a rest week between 15th and 22d, unless some attraction is sandwiched in.

Item: Donovan's Tennesseans will appear April 2, under the auspices of the Cedar Rapids Library in a benefit for that enterprise.

DUBUQUE.
Opera House (Dugan, manager): Minnie Madden (Fogg's Ferry, came 10th, to a large and well-satisfied audience. The co. are on their way to San Francisco. Mestayer's Tourists in a Pullman Car gave a very special entertainment, 15th, to a packed house. Good business. George H. Adams' Humpty Dumpty troupe came 16th, in Scraps, and I must say they are on a very bad path, as the co. is extremely mild. George H. Adams' Humpty Dumpty co., the first of the season, comes 19th, Rhea, 23d, and 24th. Weller, April 2, Ford's Opera co. in Iolanthe, 23d; Atkinson's Jollies, 27th.

MARSHALLTOWN.
Woodbury Opera House (S. C. Goodwin, manager): Nothing in the dramatic line for the past week. Mestayer's Tourists comes 15th.

MUSCATINE.
Olds' Opera House (H. W. Olds, manager): The Ida Lewis co. closed 10th. Good business all week. Stevenson's Jollies were billed for 20th. Sam Lucas 31st, under the auspices of the Relief Hook and Ladder co.

Item: The Ida Lewis co. played Desperate Straits on Saturday evening. It was written by a Keokuk man, and is a very fair production, but can be greatly improved.

COUNCIL BLUFFS.
Dobany Opera House (John Dobany, proprietor): Nothing in the way of amusements to report for the last ten days. Claire Scott co. cancelled. Nothing booked for rest of month. A few first-class attractions are needed this way, and would do a good business.

IOWA CITY.
Opera House (J. N. Colden, manager): McKee Rankin in "49" to a small house 10th. Minnie Madden in Fogg's Ferry to a fair house 14th. Mestayer's Tourists had a large house 10th.

BURLINGTON.
New Opera House (George E. Duncan, manager): McKee Rankin and co. in "49," 12th, to a large and delighted audience. Isabel Evesson, who assumes the character of Carrots in the absence of Mrs. Rankin, made a decided hit. She was generously applauded, and fairly shared the evening with the star. Geisinger comes next week in Trompette, Boccaccio and Parisian Life, the dates being 10th and 20th. Large advance sales assure full houses. Arrangements are being made to run excursion trains from neighboring cities.

DAVENPORT.
Burt's Opera House (A. L. Steels, manager): The Geisinger Opera co. began a three nights' engagement 12th, presenting Trompette, Mardi Gras, Parisian Life, and Boccaccio at matinee to large business. The music-loving people of Davenport were highly pleased with each performance. Robson and Crane 31st.

WATERLOO.
Burnham's Opera House (E. W. Burnham, manager): George H. Adams' Humpty Dumpty 12th, to very fair business. Mestayer's Tourists to ditto.

KANSAS.
TOPEKA.
Topeka Opera House (L. M. Crawford, manager): Fay Templeton, 9th and 10th, three performances. Patience was produced for the first time on this side of the river. It did not please very well. The Pirates and Olivette filled the engagement. Hanley's Squatter Sovereignty, 12th and 13th, to paying business. This is the first time Squatter had been given to our people. Reception was fairly warm only.

Grand Opera House (Wood and Undergraff, managers): Bury and Fay's Muldoon's Picnic, 14th. The co. is a good one, and was well endorsed, but owing to the expense our folks have had with Muldoon's heretofore, the patronage was not so large.

Item: Corydon F. Crane, manager of Toole's Opera House, St. Joe, has been chosen general manager of our house. The local management will remain with Messrs. Wood and Undergraff, the gentlemen selected some time ago by the stockholders.

LAWRENCE.
Sawyer Opera House (W. F. March, manager): Squatter Sovereignty, 14th, to paying business. The audience delighted in the monkey, dog and other live exhibits. However, the parquette was not particularly charmed with the exploits of a chatty town. C. Gardner in Karl, 23d; Barney McAuley, 29th; Manager's Tourists, April 2.

KENTUCKY.
LOUISVILLE.
Roney's Theatre (C. Macaulay, proprietor): Roney's Theatre a successful engagement the first two nights. It is to be regretted it was not for a longer period. Roney's is a finished actress and was supported by a good co. The event of the week, however, was the benefit tendered Eugene Elrod, the popular

treasurer of Macaulay's. Charlotte Thompson, in the New Jane Eyre, was the attraction. The house was packed from pit to dome, and the beneficiary must have netted a handsome sum. During the performance Manager Macaulay presented Mr. Elrod with a silver service on behalf of the attaches of the house. Eugene's heart was too full for utterance, but he went through the motions of gratulation at the proper time, and was loudly applauded. Miss Thompson appeared as Miss Muldoon; but as the play is so deadly lively, and the support being fair, the impression left was not very favorable. Business fell off considerably.

PA. DUCAH.
St. Clair Hall (Lamdin and Halloran, managers): Jay Rial's U. T. C. co. came 5th, and played to splendid business, but a very poor show. Charlotte Thompson, 10th, gave a splendid performance, to the satisfaction of one of the most select audiences of the season. Julia A. Hunt, 16th and 17th.

MARYLAND.
FREDERICK.
City Hall (L. H. Moberly, manager): Kate Claxton, in Two Orphans, 14th, to crowded house. Madison Square co., in Esmeralda, 15th, to fair house.

MASSACHUSETTS.
FALL RIVER.
Academy of Music (George Hackett, manager): I was under the impression, after having seen Alvin Joslin, that there was nothing inferior to that play on the stage; but when William E. Davis and a party of barnstormers came 13th, in a comedy (I named Joe, Right from Slab City, H. G. Smith, the small audience voted them first place. Jesse James came 15th to fair house. Receipts, \$350. A Madison Square co. produced Esmeralda, 16th, for the first time in city, to good business. The play and co. gave the best satisfaction. Mr. McClannan and Mrs. Leslie Allen, as Mr. and Mrs. Rogers, were excellent, and the same may be said of Rilla Deaves' Esmeralda and Forrest Robinson's Dave Hardy. John A. Stevens came 17th, in Palsion Slave, to a \$575 house. The play has been rewritten since I saw it, and changed from a comedy to a melodrama. Mr. Stevens informs me that he considers it superior to the old play, to which I agree. The co. is the best Mr. Stevens has ever had, although Lottie Church's place is not successfully filled.

Items: One of the actors of Joe's Comedy co. got in \$15 fine, the co. hit him behind the head. Borden received the following telegram from Manager Bull, of the Newport Opera House, 14th: "Joe Comedy co. is booked here to-night, and not yet arrived. Have they sent you Mr. Borden's address? If so, please write to him, and let him come to Boston, bag and baggage, 'gosh.'—Rocky Point, the largest summer resort in Southern New England, was destroyed by fire 10th. Loss, \$100,000; well insured. George Hackett has been manager for the past two seasons, and Hopkins and Morrow, of the Theatre Comique at Providence, furnished the talent.—Estelle Clayton was not with the Esmeralda co., being sick. It is doubtful if Miss Clayton goes to the road again this season.—The studio scene in Esmeralda was the finest piece of stage setting ever seen in this city.—John A. Stevens co. played in William 16th, and did not arrive here till half-past six. They were in the scenery a large window in Borden Block (the Theatre Comique occupies one-third of this building) was broken through. The U. S. Plate Glass Co., which holds an attachment on the box-office receipts of \$200, Mr. Stevens claims that it was not the fault of his men, and refused to settle, preparing to fight it out in court. Stevens made a contract with the theatrical teams here, agreeing to furnish three men to help get in his property, and it is claimed that one of his men had hold of the rope guiding the scenery when the accident happened.

MUSIC HALL (A. B. White, proprietor): A Madison Square Theatre co. gave a fine performance of Esmeralda 14th, to a good house. Jesse James came, 16th, to a large gallery. W. E. Davis failed to appear 15th.

HOLYOKE.
Hollywood Opera House (Chase Brothers, managers): The Charles Wyndham Comedy co. played 12th, to good business. It was the best co. on a whole that has visited Holyoke this season. Marion Elmore in her new play, Chispa, 15th, to a light house; but those who attended were well pleased with the play. Mr. Elmore and James C. Padgett, who played the part of Doc Jones to perfection.

HAVERHILL.
City Hall (James P. Connor, agent): Boston Ideal Opera co. in Fra Diavolo, 13th, to a large and brilliant audience. Everybody pleased. Bury and Fay's Muldoon's Picnic, 14th, to a big house. Callender's Minstrels 17th, to a good house.

LOWELL.
Huntington Hall (John F. Cogrove, manager): Fatinita was splendidly sung by the Boston Ideal Opera co. 12th to a large and appreciative audience. Pat Rooney's com. packed the house 14th and gave the best variety performance here this season. Pat will leave the variety stage at the end of the season, and will be replaced by himself and his bright little daughter, Kate. The Minstrels 15th to empty benches. Joseph Murphy, April 4; Margaret Mather as Juliet, 17th.

MUSIC HALL (Simons and Emery, lessees): Lizzie May, in Carrots in "49," 14th and 15th, to fair business. Item: Manager Cogrove has received a very handsome portrait of John McCullough, which he has given a prominent place in his office.

GLOUCESTER.
City Hall (J. O. Bradstreet, manager): Whitmore and Clark's Minstrels 14th, to moderate business, but to general satisfaction. Buffalo Bill 17th, to his usual packed house. Esmeralda, by a Madison Square co., has some very handsome paper up for the 22d.

BROCKTON.
Opera House (H. E. Bryant, manager): The Brockton Musical Union, assisted by Mrs. Marie F. Marchington, Mrs. Jennie Noyes, Mr. C. E. Hay and Mr. D. M. Babcock, all of Boston, gave a very fine concert, concluding with the opera of Melusina, to a large audience. The solo parts, a well-dressed and harmonious chorus and orchestra. The costumes were rich and the scenic effects appropriate. Palmer and Ullmer's Danites, 26th; Januscheck, April 3; and Bartholomew's Equine Paradox, 30th, for a week.

Items: Thomas L. Parsons and Robert H. Crossman, local managers, who intended to put an opera troupe on the boards the coming season, it is said, have abandoned the idea. The business failure of the last-named may have had something to do with the change of views.—The wisdom of cos. making only one-night stands receives confirmation with the failure of nearly every management, which stops in this city more than a single performance, to secure paying houses, except at first. Although the city has nearly 20,000 inhabitants, a co. must present extraordinary attractions to do a paying business at a second consecutive appearance.

PITTSFIELD.
Academy of Music (C. Quackenbush, manager): Chispa, 12th, with Marion Elmore in the leading part, and supported by a good co., was a neat performance to a fair house. Oliver Doud Byron, 13th, in An Actor's Confession, to good business. Jollies, in Electrical Doll, 14th, with Stanley Felch as Toy-maker; small business.

NEWBURYPORT.
City Hall (George H. Stevens, agent): Buffalo Bill, under G. A. R. management, 11th, to his usual good business; co. and piece mediocre. Whitmore and Clark's Minstrels, under local management, 17th, to fair business. Show rather mild. John A. Stevens, in Unknown, 22d.

WALTHAM.
Music Hall (R. B. Foster, manager): Oliver Doud Byron, in Across the Continent, 14th, to fair business. Palmer and Ullmer's "49" co., 17th, had a good house. Only a Farmer's Daughter April 3.

LYNN.
Music Hall (J. F. Kock, manager): Pat Rooney, on St. Pat's, to large house. Charles H. Huey, club swinger, and the Stirk Family, bicyclists, are the leading features of this show. The afterpiece, Mulcahy's Racket, was the rankest sketch I ever saw.

Item: Fred Moser, of Simmons and Moser's Uncle Tummers, has arrived home.

MICHIGAN.
DETROIT.
Robson and Crane appeared the first part of the week at Whitney's, to good business. The performances were highly satisfactory. Aldrich and Parslow, with My Partner, received a very gratifying reception, and were richly deserved. The popularity of the play with Detroit

audiences is very great. Maggie Mitchell 22d, 23d and 24th.

At the Detroit, Jefferys Lewis, the latter part of the week, played to exceedingly good business, with La Belle Rhea. The support was excellent. J. N. Gottlieb, as Captain Brand, sharing the applause with the star. Davene's Allied Attractions 22d, 23d and 24th.

Castle's New Celebrities gave one of the worst performances ever seen here, at White's Park Theatre; but did a good business, which was surprising. James Russell's facial contortions were sickening. Leavitt and Pastor co., 14th, followed by Oliver Doud Byron.

Items: Professor Reynolds will close his Detroit engagement with this week. Music Hall has been crowded nightly. The engagement has been satisfactory in every particular.—The great, the irrepressible Joseph Levy paid flying reports as follows: 22d, C. B. Bishop, manager of the Olympic Theatre, Chicago, was in town 14th.—H. L. Cleveland, agent for bright Fay Templeton, came in on the 17th, wearing a green cravat.—J. H. Kelly, agent of Forepaugh's circus, will, at the close of next season, attempt to get the nomination for City Clerk.

EAST SAGINAW.
Academy of Music (S. G. Clay, manager): Aldrich and Parslow, in My Partner, 13th; good performance and full house. Fay Templeton Opera co. next week.

GRAND RAPIDS.
Powers' Opera House (George Powers, manager): Callender's Consolidated Minstrels gave one of the best entertainments of the kind ever seen here, 10th. They had an immense house, people turned away. Aldrich and Parslow presented their ever-popular My Partner, 12th, to a \$400 house. The supporting co. was not as good last season, but the stars sustained their roles as well as ever. Maggie Mitchell played Lorle, Little Barefoot and Little Savage to very fair business, 16th and 17th. Co. excellent. April 3, T. W. Keene; 4th and 5th, Jefferys Lewis.

Redmond's Grand (E. P. Thayer, manager): This house has been closed during the past week, but Manager Thayer reports bookings as follows: 22d, C. B. Bishop, in Strictly Business; 27th, Kerneny; 30th and 31st, The Chansons; April 4, Lotta.

Items: Jefferys Lewis is in the city, paving the way for Lawrence Barrett, who appears at Powers' April 26, in Francesca da Rimini. Jefferys is very popular here, having successfully managed our Opera House for several seasons. He is one of the hardest and most effective workers on the road.

PORT HURON.
City Opera House (Clay and Buckley, managers): Sol Smith Russell and co. appeared, 10th, to a good audience. Edgewood Folks gave the best of satisfaction. The Madison Square Huel Kirke co. gave a fine performance 12th, to a good house.

Items: Advance representatives of My Partner co. and T. W. Keene were in the city, 15th.

KALAMAZOO.
Academy of Music (Ben. A. Bush, manager): Maggie Mitchell, in Little Savage, 14th, to big business. Kraly Brothers' Comedy Opera, 15th, to a good house.

Opera House (F. H. Chase, manager): Closed for some time; will open the 21st, with Gorman's Muldoon's Picnic.

MUSKOGON.
Opera House (F. L. Reynolds, manager): Maggie Mitchell, in Lorle, to crowded house, it being the largest advance sale this season. Her new play was not well received. Kraly Brothers' Black Crook, 22d; C. B. Bishop, in Strictly Business, 23d; T. W. Keene, April 2; Ranch 10, 4th.

COLD WATER.
Tibbets' Opera House (B. S. Tibbets, proprietor and manager): Maggie Mitchell, 12th, played to one of the best houses of the season, and was well sustained throughout. Standing-room in all parts of the house filled.

Item: Regarding the one-night stands, Manager Tibbets is in full accord with Tux Minson, and will not permit more entertaining than booked than will pay.

JACKSON.
Hibbard's Opera House (C. J. Whitney, manager): Whiteley's Hidden Hand co. to a packed house, 13th. The receipts reached nearly \$500 at cheap prices. But four or five fair actors are to be found in the east, among whom, Nera Vernon, the star, stands prominent. Live stock has been introduced in the shape of a pony and a mule; also, a quartette of jubilee singers.

Items: Fred J. Berger, manager, and William F. Warming, treasurer, of Edgewood Folks, are here next two weeks, preparatory to the entrance upon a season that will continue from March 26, 1883, to May 1, 1884. Time is being filled, mostly in large cities. Fred says Edgewood Folks are doing better than ever.

A new piece is on the stocks for Russell for next season.—Whiteley's Hidden Hand co. have burned two members of the co. in eight weeks.—George Marion, at Kansas City, and Harry Wentworth, at Chicago, last week, played Calcutta, with a series of the play of Wentworth.—Harry L. Cleveland, agent for Fay Templeton, left for Flint 16th.—Findlay McGregor, Scottish humorist, drew fair house at Hibbard's last night.—Kraly Brothers' Comedy Opera, 15th, to a good house.

Minstrels 21st, Oliver Doud Byron 30th, Squatter Sovereignty 31st.—Emma Buckland, a very pleasing soprano of this city, joins the Swedish Ladies' Quartette, and will take charge of the chorus.—Everybody seems pleased with your ideas on one-night stands, provided they can be formulated so as to make them practicable.—Sol Smith Russell's co. will play ten consecutive weeks in and around New York City next season.

MISSOURI.
KANSAS CITY.
Coates' Opera House (M. H. Hudson, manager): Baker and Farron in Chris and Lena 13th, 14th and 15th good business. Barry and Fay to very satisfactory business 16th, 17th and 18th. Callender's Minstrels 22d.

Pythian Hall, 13th, 14th, 15th and 17th James E. Murdoch in Shakespearean readings. Business very light. Fred Julian plays leading business in place of Wentworth.—Harry L. Cleveland, agent for Fay Templeton, left for Flint 16th.—Findlay McGregor, Scottish humorist, drew fair house at Hibbard's last night.—Kraly Brothers' Comedy Opera, 15th, to a good house.

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Pythian Hall, 13th, 14th, 15th and 17th James E. Murdoch in Shakespearean readings. Business very light. Fred Julian plays leading business in place of Wentworth.—Harry L. Cleveland, agent for Fay Templeton, left for Flint 16th.—Findlay McGregor, Scottish humorist, drew fair house at Hibbard's last night.—Kraly Brothers' Comedy Opera, 15th, to a good house.

Minstrels 21st, Oliver Doud Byron 30th, Squatter Sovereignty 31st.—Emma Buckland, a very pleasing soprano of this city, joins the Swedish Ladies' Quartette, and will take charge of the chorus.—Everybody seems pleased with your ideas on one-night stands, provided they can be formulated so as to make them practicable.—Sol Smith Russell's co. will play ten consecutive weeks in and around New York City next season.

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NEW YORK MIRROR

FOUNDED IN 1882 BY G. P. MORRIS AND N. P. WILLIS.
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HARRISON GREY FISKE, EDITOR

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NEW YORK, MARCH 24, 1883.

MIRROR LETTER-LIST.

Avelling, Henry (s)
Alexander, John E.
Atchison, Thos.
A. K.
Ashby, Lillian
Barry, W. S.
Bowers, Mrs. D. P.
Brigoli, Sig.
Barrows, J. O.
Barrymore, Maurice
Barry, Helen
Barnes, Elliott
Bude, J. E.
Berger, F. G.
Crozier, P. A.
Clayburg, E.
Curtis, M. B.
Crisp, Harry
Comstock, A. C.
Clarke, Eugene
Cooper, F. Y.
Childs, Nat (s)
Colton, Harry
Cushman, Alex.
Cassino, W.
Cunningham, J. Seely
Chapman, Amy
Cleveland, Lillian (tele.)
Callan, Joe
De Vernon, Frank (tele.)
Dairs, A. W.
Don, Laura (s)
Doud, Frank
Durant, J. H.
Eytzinger, Walter
Evans, Frank
Edwards, W. A.
Foy, Bertha
Foster, Archie
Farwell, C. L.
Frobisher, Prof. J. E.
Forrester, Fannie
Goodwin, Miss Mira
Gran, Robert
Gulford, D. C.
Gill, William
Guthrie, Archie
Gayler, Chas.
Guy Family, Mgr.
Gerrard, Julian
Garrett, Lillie
Gray, Mary
Gaut, Edward
Gironx, Louise
Gorman, J. F.
Haley, Richard
Henry, H.
Hayden, W. R.
Hanson-Less
Hall, Pauline
H. L. B.
Herman, H.
Hatchings, Frank M.
Howe, J. S.
Haxton, Florence
Hunter, Adelaide
Ingie, Lizzie
Jolin, Alvin
Jefferson, Joseph
Johnson, Jennie
Jackson, Theodore
Johnson, G. W.
K. Emmet's Fritz comb.
Ketter, Geo. W.
Karrington, Frank
King, Bessie
Kennedy, M. A.
Kimball, Miss Jennie
Luer, Frederick
La Plante, Miss F.
Le Brasse, J. O.
Lemburg, Prof. Louis
Leatherlip, Lady
Legion of Honor
McCullough, E. J.

*The New York Mirror has the Largest Dramatic Circulation in America.

Actors' Fund Day.

The series of Fund benefits this year will realize a magnificent sum that will dwarf by comparison the amount raised last Spring. The scheme for the performances on April 12 is the one that THE MIRROR has been advocating since it first proposed the establishment of the charity. Managers of theatres and combinations in every section of the country are invited to give benefits and do their share toward swelling the receipts. The notion of giving one entertainment on a large scale in this city—the absurdity of which we pointed out—has been abandoned.

Benefits have been arranged for the New York, Brooklyn, Boston and San Francisco theatres for Actors' Fund day, and the Executive Committee are projecting matinee performances in Hartford, New Haven, Portland, Albany, Troy, Providence, Rochester, Syracuse, Newark, Philadelphia, Pittsburg, Baltimore, Washington, Richmond, Cleveland, Detroit, Columbus, Charleston, Cincinnati, Chicago, St. Louis, Louisville, New Orleans, Denver, Omaha, Memphis, Nashville, Galveston, Buffalo, Atlanta, Montgomery and Leadville. The Canadian cities of Montreal and Toronto are also held in view; but some members of the committee object on the score that theatre-goers there cannot consistently be asked to contribute to the support of a foreign benevolent institution. The objection is insufficient. Artists are citizens of the world—they have no nationality; and as the Fund has already aided several English actors, it would be unfair to deprive the Canadians of an opportunity to add their mite. Besides, the attendants at all these benefits are returned the value of their money in the entertainment which they receive. By all means let there be benefits in Montreal and Toronto. The

arrangements for the thirty-two above-mentioned cities will shortly be completed. The companies due in them on April 12 are being communicated with as are also the local managers. Without an exception, we believe the hearty and valuable co-operation of all will be secured. Managers in other places will doubtless organize benefits of their own volition, and there will probably be fifty towns heard from.

Properly conducted, this series of simultaneous matinees should net at least \$30,000, and we would not be surprised if a much greater sum were obtained. This will place the Fund on a firm footing for another year, and with the balance on hand will give a handsome insurance against all emergencies that may arise. The management of the Fund during the first year of its existence has been excellent. The money is in good hands and the discrimination which has marked its disbursement has bred confidence and reliance among the profession.

We trust that the press in all parts of the land will lend their help to the benefits on April 12. Newspapers owe a good deal to the profession, and they can amply afford to advertise these performances liberally without charge. In this manner they can contribute to the broadening of a charity that appeals to all who are brought in friendly or business contact with theatrical people.

A Fair Field and No Favor.

We were lately present at a very sensible and well delivered discourse by the Rev. G. W. Gallagher, on the necessity of a higher education and a specific training for women, for the purpose of enabling them to earn their living, when necessary, with more equal chances than is possible under the present system of ideas regarding the female sex. The preacher pointed out the many and pressing occasions on which women had no other resource, for the maintenance of themselves and those dependent on them, than the labor of their heads and hands. He enlarged upon the absolute need that existed for a course of education that should tend to make the labor of women worth a rate in the market, instead of being of that slight and insufficient manner of work that bears no stamp of excellence, no assurance of success.

We cordially agree with the reverend gentleman, and would willingly call attention to another and wider field of endeavor than those mentioned by him, namely, to the liberal and intellectual profession of the stage, an avocation that, combining as it does the refinement of art and the delicacy of sentiment with the necessity of practical ability and mechanical training, is above all others well suited to the sense of fitness and the deft faculty of imitation possessed by nearly all women.

The stage has been for very many years free to both sexes. No restrictive laws have narrowed the horizon of woman in that wide and universal field of views, and how worthily she has filled her place alongside of man in equal majesty and co-equal power. The names of Siddons, O'Neill, Tree, Cushman, Neilson, Ristori, Janaschek, Bernhardt, Patti, Grisi, Titens and scores of others, will occur to all as those of women who fought men on their own ground and came off victorious for the most part, and when not absolutely conquerors, at least the heroines of a drawn battle.

No profession offers such inducements to women of talent as the stage; in none is their record so clear and their triumphs so undisputed and indisputable. As authors we have no female Milton nor Shakspeare. As scientists there are no Euclids, no Newtons, no Darwins, no Faradays, no Agassizes; in painting there cannot be put forward any rivals to Rubens, Raphael, Titian and Michael Angelo. But in the drama the queens of the stage acknowledge no superior suzerains. There is no Salic law in the empire of the drama. There, and there alone, is woman the equal of man, and there alone is her intellect measured with his on equal terms; there alone does she get ungrudgingly A Fair Field and No Favor.

"Managing" the Press.

A business manager on the road has a lively time of it, especially in the management, as it is called, of the press. Some men can get a combination favorably and fully noticed without spending any money, or even directly asking favors, while others go about "opening wine," as they call it in their caddish slang, and making a great cry for very little wool. A quiet hint, a little memorandum deftly slipped into the possession of a work-worn reporter, who is often only too glad to be spared trouble, will many times furnish the groundwork of a friendly criticism that oceans of champagne and stacks of cigars could not buy. And, indeed, we have known instances of

a quiet, unpretentious man who knew his business, steering a party of only moderate ability, triumphantly through the length and breadth of the land, with kindly and flattering encomiums from nearly every newspaper, while a blustering fellow who boasted that he could "run the press" never got a line—save of disfavor.

We remember one hero in particular who came into a far Western city with a great flourish of trumpets as the "boss man to manage the press," and began his operations by getting as drunk as Chloe in a beer-hall on the night of his arrival, and boastfully howling that "he should like to see the newspaper that he couldn't square," and who succeeded in getting his star most unmercifully slated by the entire press of the town. To this day he foams at the mouth when, by chance, its name is mentioned in his hearing. In contrast to this Signor Braggadocio there is carried into our memory a quiet little Irishman who came once to herald one of the comic opera speculations, and who, by mere force of good fellowship, without effort or fuss, enlisted every man of the local press as the personal friends of himself firstly, and the whole organization of which he was the forerunner, for his sake. "Brag may be a good dog, but Holdfast is a better," "A soft answer turneth away wrath," and "Fair and easy goes far in a day," are golden maxims worthy to be graven on the tablets of the brain of every agent, business manager and advance man in the profession.

A widespread delusion is abroad that the press is to be bought. No more idiotic error can possibly exist. True, venal fellows have existed, and doubtless do exist, who will sell their votes in literature as they would in politics; but, although such creatures may be of opinion with Sir Boyle Roche, who, when accused of selling his vote in the Irish Parliament on the question of the Union, replied, "By Gad, sir, I did sell my country, and a devilish good thing it is to have a country to sell," yet such checks are upon them that they dare not indulge their proclivity for slander; but are, perforce, virtuous. Besides, it must be a very big fish that is worth a golden hook.

A Dramatic Library.

We remember writing an article two years ago, setting forth Harry Edwards' plan of establishing a dramatic library in this city. On Monday at the Barnay breakfast Mr. Edwards was enabled to give his project an airing and get it started at the same time. He made an appeal to those present in behalf of the library, and his eloquence was so convincing that the guests—most of whom were professionals—subscribed nearly a thousand dollars toward it on the spot.

It has been suggested, in connection with the dramatic library idea, that money could be appropriated from the Actors' Fund for that purpose, as the charter empowers its disbursement for the mental as well as the physical welfare of professionals. We admit that this leaves a loophole for the diversion of money into such a channel; but we object to it. Every cent that is earned by the labors of the actor for the Fund cannot rightfully be devoted to any object except the relief of the sick and destitute. It was with this end in view that the Fund was organized as an eleemosynary corporation. The library can be established without calling upon the Fund—which needs all it can get to meet its own proper requirements—and we are glad to see that Mr. Edwards is enlisting help from other sources.

There are many actors who own valuable collections of books pertaining to the stage, which, for the general weal, they might be prevailed upon to place at the disposal of their less fortunate brethren. Lester Wallack has offered his rare literary treasures, and others, now that the library has got a foothold, will no doubt follow his example.

The profession need such an acquisition. They should have a well-appointed library and reading-room where they may go for instruction or pleasure, reference or amusement, and find works that bear upon the art that they profess. Such an institution is highly desirable, and THE MIRROR will be glad to help Harry Edwards in paving the way for it.

The Senate Bill, the text of which we print elsewhere, is undoubtedly a step in the right direction. But it leaves too much power in the hands of the authorities who receive and give out the license money. There is nothing in it to prevent the payment of it to the same Society which has heretofore fattened on it. Of course they may give it to the Fund; but that will depend on their good sense. The average city official doesn't possess any great amount of that commodity.

Personal.



VALLIERE.—Florence Valliere will shortly appear in light opera. She sings in English, French, Spanish and Italian, and was successful during her recent engagement in New Orleans. Several excellent offers have already been made to her to appear this season. Above is her picture.

SANDERSON.—Harry Sanderson's benefit takes place at Tony Pastor's this (Thursday) afternoon.

WILLIAMS.—Gus Williams is reputed to be the owner of one of the best-paying bar stands in Union Square.

EVANS.—Frank Evans is in the city, and will not play any more this season; but will start out in August with his new plays.

WALMBOLD.—D. S. Walmbold, the minstrel, who has spent most of the Winter in New Orleans, has taken up his quarters at Hot Springs.

BOKER.—Hon. George H. Boker, author of Francesca da Rimini, is at work on another play. McCullough is his objective point this time.

WARREN.—William Warren will probably not retire permanently from the Boston Museum boards; but he may decide to rest next season.

RUSSELL.—Sol Smith Russell is at his home in the Boston Highlands, where he is resting and getting ready to fight it out on the Edge-wood line all Summer.

DENIES.—Joseph Brooks denies having had an interview with anyone regarding the object of his coming visit to Europe and his proposed engagement of a grand ballet.

MADDERN.—Minnie Maddern passes under the wing of M. B. Leavitt this week. She plays overland for the next fortnight, and opens at the Bush, Frisco, April 2.

RUSSELL.—Lillian Russell sings at an Easter concert at the Boston Bijou on Sunday night. This will be her first appearance at the Hub since she was a chorus-girl in Evangeline.

FORT.—Manager Sam Fort, of Baltimore, will have a benefit on April 2. The Wilbur Opera company will appear; but the principal attraction will be the manager's appearance in a farce.

WARNER.—John E. Warner, the energetic general manager of Brooks and Dickson's attractions, is once more in the Metro-olis, and is hard at work on new schemes for booming business.

RANDOLPH.—Jessie Lee Randolph has been quite ill lately, the trouble being an attack of diphtheria, and she is consequently resting for the remainder of the season at her home in Bridgeport, Conn.

BUSH.—Manager W. H. Bush has returned to Denver and the Tabor after a two months' sojourn at the National Capital, where he was wont to sit in the Capitol gallery in wrapt admiration of his chief on the Senate benches.

WILMER.—Josie Wilmer, who has been playing Rebecca in Sam'l of Posen for the past year with gratifying success, has declined a reengagement for next season, she and Mr. Curtis not being able to agree on terms.

COWPER.—W. C. Cowper was engaged for The Amadan by Boucicault; but when it was decided to do Vice Versa first, he was offered the part of a French barber, which he refused, and at once accepted a part in The Corsican Brothers.

TALMAGE.—Rev. T. DeWitt Talmage is starting in the South in The Bright Side of Life and Big Blunders. In the meantime his Brooklyn house is not drawing well. On Sunday last many of the audience sought the street on learning that the star was not present.

MCCULLOUGH.—John McCullough is laid up with a "malarial cold," and is perforce resting during Holy week. He struggled hard to fill his Cleveland week, being carried to and from the Euclid in blankets. He is at present the guest of Mr. William Edwards, Prospect street, Cleveland.

PRACTICAL.—D. R. Allen, manager of John F. Ward, writes that Pennsylvania managers are giving practical support to THE MIRROR one-night stand reform, and are refusing positively to book more than one attraction per week. He has filled most of Ward's time for next season.

PALMER.—Minnie Palmer was a comparative failure in Frisco, and her manager was afraid to risk a week in Denver on the return. Rogers is out with Leavitt, and the latter says he is also out—about \$500; but he says he will have John on the hip before the apple-blossoms are in bloom.

STEVENS.—John A. Stevens, whose handsome face is printed on our first page, will open at the Cosmopolitan Monday night in his successful drama, Passion's Slave. He goes to England this Summer. Next season he will not star, sending out companies without his personal co-operation.

BALFE.—Louise Balfe, through domestic reasons, will not go with Colville's Taken From Life company.

FOLLIN.—Alfred Follin is negotiating with M. B. Curtis to play the part of Jack in Sam'l of Posen next season.

EVERHAM.—J. B. Everham returned to the city Tuesday from San Francisco, where he has been successfully playing the comedy roles with Grover's company.

JARBEAU.—Vernona Jarbeau, by the postponement of Cinderella at School, will be deprived of her Chicago engagement to sing Joseph with Duff's company.

LEE.—Harry Lee sails for England June 1 on the Arizona. Mr. Lee has won a big pile of spurs this season. We look to see him playing leading business in one of our stock companies.

NEW.—M. B. Curtis has a new play which he will probably alternate with Sam'l of Posen next season, and he will engage his next company with respect to their abilities to fill parts in both comedies.

EMSCOE.—Clara Emscoe died in Brooklyn last week, at the advanced age of ninety-one years. She made her first appearance on the English boards early in the century, and was more or less well known in the provinces in her youthful days.

CIRCUS.—M. B. Leavitt and W. C. Cowper are organizing a circus company to take the road shortly. There will be nothing but a fine ring performance. It will be given in a tent that will seat four thousand persons, and the prices will be ten, fifteen, and twenty-five cents.

LANGTRY.—The Lily had a flattering reception in Toronto Friday night. The house was all foreclosed, and speculators found no difficulty in disposing of seats for seven dollars apiece. The Canadians were, of course, delighted with Langtry's looks and acting, and summoned her vociferously before the curtain a number of times after each act.

SOTHERN.—Harry Wall does not go with Colville's Taken From Life company on their Spring tour, but remains in New York to complete arrangements for Lytton Sothern's tour next season. Sothern is now playing in Manchester, England, and will make a twenty weeks' tour of the provinces, after which he comes direct to America, opening in August at Albany.

THEO.—The opera bouffist Theo is a phenomenon. She acts, but she cannot sing; she is an immense favorite, but she is truly good. We venture to say no other Parisian artiste of this class ever scored a hit under similar conditions. Theo is a good wife, and she owns a good husband, who is a tailor and makes all her clothes. None but the hand of lawful love could cut and baste such witching dresses as the little Frenchwoman displays in her various rôles.

Letters to the Editor.

AN ARTISTIC REVELATION.

NEW YORK, March 16, 1883.

Editor New York Mirror:—In the article published in last number of THE MIRROR, entitled "The Drama in the West Indies," I remember distinctly giving your reporter the name of Mr. W. F. Burroughs among those who had scored a success. Mr. Burroughs' success was as great as was Fanny Reeve's. In fact, he was an artistic revelation. Hoping you will kindly give space by inserting this in your next issue, and oblige.

Yours very truly,

SLAVIN & SMITH.

NO DIVORCE BEGUN.

JACKSONVILLE, Ill., March 15, 1883.

Editor New York Mirror:—Your last issue of THE MIRROR contained a notice that my husband, W. H. Fitzgerald, had instituted proceedings in the Philadelphia courts for divorce from his wife, known as Mollie Revel. Now I desire to state to you that I have ascertained through counsel that no record of such proceeding could be found, and as the necessity of such wicked and offensive statements disturbs me greatly, you will confer a favor upon one inoffensive mortal by refusing them at your earliest.

Very truly yours,

MOLLIE REVEL.

WARDE AND MCCULLOUGH.

ELMIRA, N. Y., March 17, 1883.

Editor New York Mirror:—Pardon the liberty I take in inflicting your crowded columns with my letter; but by the mirror of the drama and the profession, I wish to correct an impression that has naturally got abroad concerning Mr. Warde's late appearance in this city. To be brief: Mr. McCullough was advertised to appear in Virginia, same play, Manager Wardwell, of the Opera House, asked for a change of programme, stating reasons, etc., and he was censured by Mr. Warde's manager for so doing. The consequence: The young star failed to draw, and laid the blame to the local manager, and then vented his spleen on the stage.

LADIES AND GENTLEMEN: On this my first appearance in Elmira as a star, I wish to thank you for the kind appreciation which you have shown me and the support which you have given me. It is doubly gratifying when I consider the small audience and the extreme cold. It is in striking contrast with the gross injustice and discourtesy which I have been treated by the manager of the Opera House. Never before, in all my professional career, have I received such treatment at the hands of an opera house manager. Therefore, I appreciate the more the goodness you have shown me, and thank you heartily for it.

The treatment spoken of was the premature advertising of McCullough, which he supposed was done at the instigation of the local manager, but in reality by McCullough's advance. Mr. Warde said to the writer: "I have no desire to place myself in opposition to Mr. McCullough. He is the recognized tragedian of the country, while I am little Warde."

If, as he says, he has no wish to rival McCullough, why was the request to change programme refused? He naturally could have guessed the result. Hoping this may tend to harmonize matters, I am, very truly,

ONE ATTRACTION A WEEK.

FARMINGTON, Ct., March 18, 1883.

Editor New York Mirror:—It is with considerable interest that we have watched the progress of your fight for the one-night stand reform, because we consider ourselves one of the first management to adopt the one-night stand plan. This we inaugurated at the commencement of last season, and we have continued it up to the present time, with fair success; but we have experienced considerable trouble from managers of attractions who have made dates, and failed to fill them, thus making us lose an entire week. It is useless for us to name them; but their number this season is seven or eight, and it has several of some prominence. We hope to see your efforts successful, and if managers are willing to hold an entire week for one attraction, surely the manager of such attraction ought to be a clause in his contract, to be held liable for all expenses, if he cannot fill his date in the town. We consider our present system, because it is more liberal, and our own personal advantage, to have more than one attractive play in our house each week.

Yours truly,

OSWEN & MCCULLOUGH, Managers Opera House.

The Usher.



Read him who can! The ladies call him, sweet,
—LOVE'S LABOR'S LOST.

One of the ladies who got a banker to write to Osmond Tearle, asking the color of the handsome leading man's eyes, has evidently visited Wallack's often enough to attain the knowledge she sought. You remember Tearle replied to the Wall street man's letter that he could not oblige the fair querists because he never looked into any mirror (except the one before you), and he is color-blind as well. The other night a handsome basket of flowers was received at the stage-door of Wallack's for Tearle. Hid among the fragrant roses was a card bearing the words: "Green, perhaps." The actor has no means of defending himself against this base attack. He cannot refute the horrible charge without admitting that he falsified in saying he is color-blind. He must submit gracefully to the unalterable. But I'll wager that the discomfort caused by the unfortunate predicament will keep a pair of verdant orbs open for many nights when they ought to be closed in peaceful slumber.

A young lady of this city, whose parents are highly esteemed in social circles, was placed in a rather pitiable position the other day. She is one of those unfortunate creatures that become senselessly enamored with the face of every good-looking actor they see across the footlights. Apparently she derives much pleasure from these infatuations, for they have been going on several years. The girl is innocent enough and she means no harm. Her chief delight is to rave over handsome men among her companions, and supplement the ravings with the information that she enjoys their acquaintance. I know that she would submit to no impropriety at their hands. In this my readers will imagine she is inconsistent. Very likely she is.

A popular leading man, with a face that is his principal claim to popularity and position, was the last to capture the young lady's admiration. He did not appreciate the conquest when it became known to him, and he very sensibly decided to teach his pretty young worshipper a lesson. But the manner in which he went about it will scarcely commend itself to the endorsement of people who cherish ideas of manliness and courtesy. Annoyed by the girl's notes and calls at the stage-door during matinee hours, he made her happy one day last week by asking her to dine with him at the Brunswick. Of course she consented, and contrived to get away from home and meet the actor at the restaurant about five o'clock in the afternoon. They ate a splendid dinner. The choicest and dearest articles on the *carte du jour* were selected, and a delightful catalogue of high-priced wines accompanied each course. After dessert was finished the actor excused himself on the plea of sending a note to a friend from the office, saying he would return in a few moments. The young lady saw him depart with composure; but when a half hour had passed away she grew anxious. The hands of the little clock at the North end of the dining-room sped on, and an hour was gone. Still the actor did not return. Almost crying with embarrassment and vexation, she examined the contents of her purse. It held a few bits of silver. The waiter had brought the check for the dinner—it called for \$15.

The girl's position was awkward. She resolved, however, to wait no longer, and despatched a district messenger boy to her house for the money. The summons brought *pater familias*, who settled the bill and took his daughter home. She confessed everything, and promised not to do so any more. The father—glad that things had gone no further—dismissed the subject with a reprimand. I'll venture to say the foolish young lady won't have any more chances to meet actors, and I doubt that she has any inclination to do so. While the lesson was well deserved, the actor who taught it is scarcely entitled to be classed among gentlemen. His salutary departure had the desired effect; but it stamped him as a cad into the bargain.

The letters that our managers receive from aspiring dramatic authors are usually amusing; but one that Mr. Palmer got on Saturday last, to quote an antique piece of slang, takes the cake. It was sent from the classic town of Palmyra, this State, and addressed to "Pro-

Union Square Theatre Broadway." The contents were literally as follows:

Sir,
I now write you these few lines to let you know that I have got a New Play or Drama to Sell entitled The Undecaying Star which consists of Six Books and it will take six nights to Play it I Book is entitled the Undecaying Star

2nd Book is entitled the Undecaying Star of the Republic
3rd Book is entitled The Lurid Meteors
And the 4th Book is The Undecaying Star continued
And the 5th Book is The Undecaying Star of The Millennium
And the 6th Book is The Undecaying Star of Temperance And Divinity

Which Makes a great large BOOK when combined and one of the best Dramas ever Played and it is All entirely new And just the thing for the times and any Theatre in the World

Now Please tell me How much you will give Me for the Copyright of the Play or Drama I have just Mentioned to Play in your Theatre And oblige

The Author
Franklin Pierce Dennis

Direct Palmyra Wayne Co
(write Soon) N. Y.

N. B.
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N. Y.
(Enclosed Postage)

Enclosed in this remarkable epistle was a dirty slip of paper, on which was scrawled a description of another one of Mr. Franklin Pierce Dennis's:

New, Book and Play

Reflection of Reason

Or Who has got to eat the Crow

A Garfield Republican Book for Eighteen

Eighty Four And a New Play never been

By Franklin Pierce Dennis (played

To Be Illustrated

Or to be A Picture according to the following words

Words that are similar to these

Comes to me often by Degrees

This information wanting to know

Who has got to eat the Crow

N. B. This Book of the Above Title is to be Profusely

Illustrated according to its writings and it is a Dramatical

work containing 800

Pages 200 Scenes 200 to 300

Illustrations and it is one of the best Dramas of the

Age

Now how much will you give me for the Copyright of

this Book that I have mentioned for to Play in your

Theatre And oblige The Author

Post office Franklin Pierce

address (write Soon) Dennis.

Palmyra Wayne Co N. Y.

Mr. Palmer should send the originals of

these communications to the Smithsonian In-

stitution at Washington, where they doubtless

would attract attention as a native literary

curiosity.

The inhabitants of the peaceful town of

Bridgeport are in a state bordering on insanity.

Barnum is the cause. He is exercising his

steam calliope night and day and training ele-

phants and camels to draw chariots in the

streets. What with the horrible din of the steam

abomination and the fear of being trampled on

by Jumbo or some of his companions, the

good citizens are being led a terrible life. But,

fortunately, it will end soon, as the great

Hum-Barnum-Bug show starts on its peregrina-

tions Saturday, when Bridgeport's ordinary

calm will be restored.

Union Square begins to indicate the near ap-

proach of the grass and flowers. The recent

mild weather drew out all the actors in town,

and they lounged about the Rialto in attitudes

of grace, to the extreme discomfort of many

pretty maidens who happened by, quite ignorant

of the fact that when benign Nature puts

on her spring clothes it always brings back the

regular *habitués* to the spot.

A very worthy old lady was Johanna Cole-

man Pope, who died a couple of years ago in

Indianapolis. She was well esteemed as an

actress and universally liked by those who met

her socially. A friend in Indianapolis is rais-

ing money to place a monument over Mrs.

Pope's grave, and from actors who have visited

that city a considerable sum has already been

obtained. Miss Josephine McGinnis, of 175

East Market street, has the memorial in charge,

and she writes to ask me to appeal to the pro-

fession for aid in her work. I can scarcely do

that without possessing particulars of a definite

and satisfactory character concerning it. How-

ever, those professionals who enjoyed Mrs.

Pope's friendship and who wish to attest their

remembrance by helping to set a suitable stone

over the spot where her remains are deposited,

will doubtless take such action, on the strength

of what information I have given them, as is

proper and consistent.

John Stetson sends me a copy of a letter writ-

ten by Clark and Raymond of this city applying

to William M. Shultz, the Ohio manager, for a

date "for Emma Hendricks from the Fifth Ave-

nue Theatre, New York, in Only a Miner's

Daughter." Mr. Stetson wishes this party shown

up, as they have of course no right to use the

name of his theatre. He threatens to prose-

cute all who make capital out of his property

without authority. Stetson is right.

It's a strange thing that in this moral city,

where Sunday theatricals are prohibited, a vari-

ety show should be permitted at Koster and

Bial's Hall. The captain of the precinct in

which that place of amusement is situated

surely cannot be ignorant of this flagrant vi-

olation of the law which provides, as a penalty

for such misdemeanors, that persons abetting

or taking part in Sunday performances shall

pay a fine of \$500 and suffer imprisonment as

well.

John Howson signed with Lester Wallack

as comedian for next season in Billy Elton's

place about three months ago. There were

not more than five people—including the actor

and the manager—who knew of the engage-

ment. These were pledged to the strictest

secrecy, for if Colonel McCaull had found it

out too soon, John's chances for a Spring

season would have been nil. It speaks well for

all concerned that the secret was so well kept; the worthy Colonel knew nothing about it until Saturday night, when it was communicated to him by Howson himself. Even Prince Arthur held his tongue like a little man.

Howson will be a valuable acquisition to Wallack's company. He was fed on the legitimate in his early days, and knows the standard drama as he does the Lord's Prayer. He will display his versatility in mounting from the horse-play of comic opera to the fun of genuine comedy parts. In all things Howson is artistic, and knowing his record as an actor in Australia, I can safely predict that his success will be pronounced in the new berth.

There never has been but one well-managed professional matinee in New York—that was at the Madison Square Theatre. In several respects the Barnum performance Tuesday afternoon was superior to some of its predecessors. The management did not use its professional guests as a card to draw crowds of paying curiosity-seekers. No seats were sold. But here commendation must pause. Loud were the complaints of a large number of well-known actors and actresses who found themselves placed in obscure seats, while the best locations were filled up with nobodys and outsiders who had applied ahead of them. Many who had come late were unable to procure seats at all, as the strangers had gobbled them and the ushers were powerless to remove the usurpers. Manager Herrmann sent blocks of seats to the managers of all the theatres; but for some reason or other they got chiefly into the hands of stage carpenters and attaches, and the artists were obliged to apply individually. Everybody, however, enjoyed the splendid performance of Barnum and the Thalia troupe, and to those who projected the affair the thanks of the profession are due, notwithstanding the blunders in the arrangements.

I was content, for myself, with seats in the balcony, for reasons that appear in the following clever note, which accompanied the tickets sent me by James Ford, the press agent of the Thalia. "I send you the only seats which I have left which are together, and am sorry I have no better ones for you. However, it is your own fault; or, rather, the fault of THE MIRROR. If the paper you edit did not circulate so widely among professionals there would have been fewer inquires for seats from those who read your notice." A fellow would be content to perch on the chandelier after receiving that sort of an epistle.

Barnum will remember this week with feelings of pleasure, for it marks the time when his brother actors found out he was in town, and not only expressed a desire to see him, but to show him some courtesy as well. His breakfast Monday at Delmonico's was a delightful event, doing equal honor to the givers and the recipient. The royal Lester unbent, and good-fellowship reigned on all sides of the mahogany. There was only one fault to find with the banquet—it came just two months too late.

The Scare at the Cosmopolitan.

Friday night last another scare occurred at the Cosmopolitan, the result of which was simply a confirmation of the opinion that the building is safe and that the danger to an audience is at the minimum. From Mr. Hickey it was learned that the trouble was slight, and only a small scare occurred.

On the south side of the house one of the iron pillars supporting the balcony slipped from its base-plate, which was of iron, and as the wooden flooring was not strong enough to hold it, it went through into the café below, without doing any further damage than ripping off a plank or two of the ceiling underneath. The house was crowded to the doors, and the weight on the gallery was the greatest that structure has yet been called upon to sustain. The applause was frequent and loud, and the stamping of many feet is supposed to have made the pillar slide off the base-plate, which is supposed to have been on a slant all the time, and consequently a start was only needed to make it slip entirely off as it did on Friday.

No one was hurt, but many persons left the house in the incipient panic that ensued, and when they returned they were careful not to get into the chairs directly over the place from which the pillar had removed itself. The damage was repaired before the opening of the house for the matinee on Saturday, and no traces of the accident are now visible.

It will be remembered that the old arrangement of the building had a square balcony, and the new one is only a narrow extension added to this old affair, and the fact that no plastering or paint was disturbed by the falling away of one of the supports, shows that it is substantial, and no fear need be entertained of its safety.

Mr. Hickey opened the Cosmopolitan less than five weeks before, and on the first night the audience was badly frightened by the catching on fire of the drop-curtain. The plucky manager is seemingly in hard luck; but the result with thinking people will only be to inspire them with more confidence in the safety of the house. The subsequent performances of the week were crowded, as was the concert on Sunday night, and the audiences that are greeting The Long Strike are fair, and seemingly satisfied that they are in no danger.

TELEGRAPHIC NEWS.

Flashed to Us from Everywhere.

The Merry Troubadours.

ALBANY, March 21.—At the Leland, Salisbury's Troubadours opened Monday night, to large house. Green-Room Fun was received with shouts of laughter. Last night, same bill, before another big house. Salisbury and McHenry divided the honors. House closed to-night; re-opens Thursday with the Wyndham company.

Openings at the Capital.

WASHINGTON, March 21.—Lights o' London opened to a small house Monday, at the National, the night being rainy.

Carrie Swain was received by a very fine audience. From the applause bestowed upon the trashy piece, I think a large number of the auditors must have been "snowed" in.

The Comique is doing a booming business this week.

A Theatrical Lull.

BUFFALO, March 21.—The cancellation of John McCullough's engagement at the Academy causes much regret. Hopes are entertained that he may yet fill an engagement here before the season closes.

Evans, Hoey and Bryant's Meteors had the field to themselves Monday and Tuesday nights—not another show in town. Result was the Adelphi could not accommodate all who sought admittance. The Meteors would certainly have filled the house without this "horrid monopoly."

The Wyndham Tour.

PROVIDENCE, R. I., March 21.—The Wyndham Comedy company appeared at Low's Monday evening in Brighton. It is a clever and vivacious farce. Last night they appeared in 14 Days. Business good.

Professor Gillette drew only a slim house at the Providence Monday night. Remains three nights.

Connecticut's Metropolis.

NEW HAVEN, March 21.—Collier's Lights o' London Co. No. 1 opened at Carll's, Monday night, for a week's engagement—the longest of the kind ever played here. Business was fair, and will probably increase.

The American Opera House company opened at the New Haven Opera House to good audience, this being their last week in town. They travel over the New England circuit until their theatre here is rebuilt. Work has begun on it. Manager Peck, of the Grand, was victimized by a troupe of Jubilee singers claiming to be the original Fiske University Singers. He refused to open his house to them. One Hall, I think, is managing them, and they really are excellent singers.

The Quaker City.

PHILADELPHIA, March 21.—A large audience welcomed John T. Raymond in his new play, In Paradise. As Major Bob Belter, Raymond is clever, and the piece, the first act excepted, is amusing.

At Haverly's, The Queen's Lace Handkerchief was sung to a crowded audience. The change in the cast, as regards Signor Perugini as the King, and William T. Carleton as Cervantes, is a great improvement. The opera is full of charm, and is admirably given by the excellent company. Manager McCaull rejoices in the possession of talent and beauty in the members of his troupe.

Janaushek drew only a fair audience at the Opera House. Prince Conti, given at the Arch Street Theatre, by Catherine Lewis, is a pretty little opera of the light French comique school. In the title rôle Miss Lewis is excellent, and the company ranks from fair to middling.

Lilly Post and Perugini received exquisite baskets of flowers during the third act of The Queen's Lace Handkerchief. Nothing particularly new at the other theatres. Jay Rial's Consolidated companies will occupy the Academy of Music next week and present Uncle Tom's Cabin.

Agnes Herndon to Join Cheek.

COLUMBUS, O., March 21.—Reed's Cheek is a big success at the Grand. Agnes Herndon joins the company at St. Louis on Sunday. Very large sale for Langtry, 24th.

Benefit to a Widow.

WHEELING, W. Va., March 21.—James A. Herne's promised benefit to the widow of the late James Hamilton, founder of the Opera House here, took place Monday night. Hearts of Oak was presented to a full house, and the gross receipts, \$475, were handed over to Mrs. Hamilton. At the time of his death, last Fall, Mr. Hamilton was connected with the Hearts of Oak management.

McCullough Improving.

CLEVELAND, March 21.—John McCullough, who has been compelled to quit playing on account of illness, is rapidly improving. He will probably leave for Washington to-morrow, where he is booked for week of 26th.

Lotta opened to a splendid house at the Euclid, considering that a blizzard was prevailing. Last night there was a large house.

Pixley opened with Zara at the Academy, and is having excellent business.

The Langtry sale on Monday reached \$1,600.

Panic at a Tent Show.

NEW ORLEANS, March 21.—Oil leaking from a gasoline lamp at Faranta's Tent Show caught fire Sunday night and caused a panic. One woman was killed and ten persons injured, some seriously. An electric light is now used. Herrmann opened to fine business at the Academy.

Miscellaneous.

VIRGINIA, Nev. March 13.—A grand masquerade was given last night at the Opera House. It closed at 3 A. M. At 5 A. M. the theatre was discovered to be in flames. It was in ashes in less than two hours. Manager John Piper's loss is about \$35,000, and it ruins him financially. However, his energy is still left, and to-morrow night he plays the Harrison at Cropper's Hall, which he has leased for present use. There is some talk of rebuilding the theatre by subscription, as our people are great theatre-goers. Mr. Piper thinks the house was set on fire. George Balfour, a Carson mint employee, lost \$2,500 worth of flags in the fire. The flags were used in decorating the building for the masquerade.

CINCINNATI, March 21.—Maude Granger has just closed one of the most successful engagements ever played in this city. She has signed a contract with W. W. Kelly for next season.

JACKSON, Mich., March 21.—Maggie Mitchell's house last night was the largest of the season here—packed to the doors. Little Savage was given.

DENVER, March 21.—Minnie Ladders had a flattering reception at the Tabor on Monday night. The receipts were \$664.

GRAND RAPIDS, Mich., March 21.—There was a big rush at Powers' on Monday night to see the Kiralfy's Crook.

George Edgar's Plans.

It was announced in THE MIRROR several weeks ago that George Edgar would soon begin a tour of the country, presenting the legitimate drama, supported by a selected company, and backed by sufficient capital to insure the continuation of the season and to properly place the plays of the repertoire on the stage. Mase Edwards has been selected as manager of the enterprise, and has established an office in the Leland Hotel on Broadway, where a MIRROR reporter found Mr. Edgar yesterday, and asked him in what respect his project would differ from the ordinary starring expeditions of our tragic actors.

He replied that he should endeavor to make the representations as perfect in point of cast, ensemble and details as possible. The complaint has been made for years that the best stars, when they left New York, were supported by poor companies. He thought the time had come when the intelligent American public wanted serious and worthy drama worthily performed, and it was his purpose to try and meet that demand.

When asked how he intended to meet it, he said: "By engaging a first-class company, and organizing and rehearsing them thoroughly in advance. It is simply a question of money and organization. The talent can be got if there is money to pay for it, and the excellence of the performances can be guaranteed if the company is properly rehearsed by a capable person."

"Is it your intention to play Lear?"
"Yes, that will be one of the plays; but it will be somewhat different in its representation from the usual performance. I have great faith in that master-work of Shakespeare's when thoroughly well played, and I believe that there is a vast constituency in the country that come to its exhibition that do not usually go to the theatre."

"Are the reports about the amount of capital invested in this venture true?"

"I have not seen all the stories, and cannot say. There is, however, ample capital invested in the project to make it a two years' success. I am not in the habit of advertising the amount. The capital was furnished by three gentlemen who are unknown to the theatrical world, but who believe that a series of admirable performances of Shakespeare given throughout the United States will not only effect a really good work, but also pay as an investment."

"Have you commenced organizing your company?"

"Hardly. Mr. Mase Edwards is making up a list of applicants from whom the company will be selected. It will be formed before the first of July; meantime dates are being arranged for in all the principal cities. We open in Chicago during the latter part of August."

"What will constitute your repertoire?"
"The Shakespearean repertoire will comprise Lear, Othello, Macbeth and Merchant of Venice, in addition to which I shall give Brutus, Richelieu and Henry Dunbar."

A gentleman who was present at Langtry's first appearance in Toronto, the other evening, says that the enthusiasm was at fever-heat throughout the performance. After one act she was called out again and again. As she kissed her hand to the audience and said: "Instead of kissing my hand I wish I could kiss the lips of everyone present, as I have done with your splendid reception."

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Calif as M'Jill, 14th, to a very large and enthusiastic audience. Second appearance this season. Miss Calif made a decided hit; support fine, especially C. R. Charles, as Yuba Hill; co. went from here to New York for a rest of a few days.

NORTH CAROLINA.

WILMINGTON.
Grand Opera House (George R. Dyer, manager): The Acme (Hess) Opera co. were booked to appear 24th, but cancelled. This is the sixth season this co. engaged and again cancelled. April 3 and 4, Milton Nobles.

OHIO.

COLUMBUS.
Grand Opera House (George E. Stoneburner, manager): Minnie Hauk's (Hess) co. singing to a fine audience 18th. The programme was a very pleasing one. An act from Carmen and one from Trovatore were the leading features. Hyde and Behman's co. gave the Two Johns to crowded house 19th. Herne's co. of Oakes, 20th, to a large and enthusiastic audience. It was played to good houses 16th and 17th. Rose Eytling in Felicia and Princess of Paris 21st and 22nd. Langtry in The Stoops to Conquer and The Honeymoon 23rd; Maggie Mitchell 24th and 25th; Kate Claxton 26th and 27th.

SANDUSKY.
Bismiller's Opera House (W. J. Stoffel, manager): Jefferys Lewis, the charming young actress, supported by a strong co., presented La Belle Russe to a small but fashionable audience 18th. The expressions of her countenance from torture to concentrated bliss go to show that she is an actress of rare qualities. Mr. Gotthold shared the honors for the evening. He is especially good in the emotional parts. We pronounced La Belle Russe a success in every sense of the word. Herne's co. of Oakes, 19th, to a large and enthusiastic audience. The spectacular effects, which were of course the special features of the entertainment, were (to put it mildly) superb. Charlie Clark, as Uncle Davy, and Little Maud Thompson, as Chrystal No. 3, deserve special mention.

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regretted that artists of this character do not receive the patronage they deserve. The beautiful play, Esmeralda, was presented 17th, by a Madison Square co., to a large house—mostly by the co.'s liberal distribution of complimentary. The co. is weak and far below the average Madison Square standard.

WILLIAMSPORT.
Academy of Music (William G. Elliott, proprietor): Young Mrs. Winthrop, 16th, to one of the largest, most refined and enthusiastic audiences of the season. The co. is first-class throughout, and the play is one of intense interest.

SHAMOKIN.
G. A. R. Opera House (J. F. Osler, manager): F. B. Ward, 14th, to the largest house this season. Tickets were sold to standing-room only. This co. is fine, and gave the best performance ever given in Shamokin.

BETHLEHEM.
Grand Opera House (C. F. Smith, manager): A more disappointed lot of badheads never went to see the performance of Sullivan and Gaylor's Female Masto-dons. They (the b. h.) expected to have a "loud" time of it, but they missed it. The show was up to the standard, and entirely devoid of immorality. The sale of reserved seats for Young Mrs. Winthrop on the 21st was very large, despite Holy week. Catherine Lewis' Opera co. 26th. J. Z. Little in The World 28th and 29th.

PITTSBURGH.
Music Hall (W. D. Evans, manager): Cleary and Clara's Combination (Philadelphia) 18th, to a large house, to poor house, 19th. Co. very bad. Little's World comb., to large house, 16th, returning soon; co. first-class.

POTTSVILLE.
Academy of Music (Nathan H. Houser, manager): Little's World co. 13th to a poor house. Scenery very fine; performance poor. McWade in Rip Van Winkle 20th, and Young Mrs. Winthrop 26th.

ERIE.
Park Opera House (William I. Sell, manager): Jefferys Lewis in La Belle Russe 12th to a large house. Co. and piece gave excellent satisfaction. M. B. Curtis in Sam'l of Posen 13th to largest house of present season. Frederick Ward celebrated the tenth anniversary of the opening of this house, 17th, in Virginia to packed house, elegant satin souvenir being presented to each lady. Co. and rendition pleasing. Panorama of Arctic World 23d and 24th.

BRADFORD.
Wagner's Opera House (Wagner and Reis, proprietors): Our Summer Boarders, under the management of Harry Vaughn, opened a two nights' engagement 16th, drawing a full house. The comedians, Carroll and Frew, are the life of the comedy, and it is needless to say they made a hit here. The comedy possesses but little of the merit, but the clever co. that presents the piece carries it through to a successful close. The ladies in the cast are all good. Miss Young and Miss Edington are both handsome comedians. The matinee performance was largely attended, as was that of the evening. Nothing booked during Holy week. Coming: Rose Eytling 26th; Evans, Bryant and Hoey's Meteors 28th; C. B. Bishop April 5.

HARRISBURG.
Opera House (H. J. Steiner, manager): Frederick Ward 18th to good business. Kate Claxton 19th to large and appreciative audience. Robert McWade 19th to large house. Ada Gray 26th.

ALTOONA.
Opera House (Marion and Krieger, managers): Arbuckle and Colby Concert co. played to a very poor house, 13th, although their performance was first-class in every particular. Young Mrs. Winthrop, 14th, to an immense house. Everybody delighted. Catherine Lewis' Opera co. 17th, played to an \$800 house. The opera was not as well liked as their mas-cotte. Constance Lewis, of the above troupe, left the co. Saturday night, and makes her first appearance on the 16th. A new play, The Matinee performance was largely attended, as was that of the evening. Nothing booked during Holy week. Coming: Rose Eytling 26th; Evans, Bryant and Hoey's Meteors 28th; C. B. Bishop April 5.

LOCK HAVEN.
Opera House (A. N. Farnsworth, proprietor): Madison Square co. in Young Mrs. Winthrop on the 13th to a large house and excellent satisfaction. Lock Haven has never seen a more accomplished co. of theatrical artists than this. There isn't a poor actor in the cast.

SCRANTON.
Academy of Music (C. H. Lindsay, manager): The World, under the management of George O. Willard, 14th and 15th, to light business. The new version is not an improvement. Madison Square co. in Young Mrs. Winthrop, 17th, to a full house. The play and co. were very fine.

RHODE ISLAND.
PROVIDENCE.
Providence Opera House (George Hackett, manager): Nothing but praise can be said of Margaret Mathie in the several roles she appeared in last week. Her audience were large, and in some instances enthusiastic. The first part of the management, as far as the house is concerned, is before it. It is pleasing. Mr. Gillette, the author, takes the leading part. The week will be completed by the Palmer and Ullmer co. in The Danites. The first part of the management, as far as the house is concerned, is before it. It is pleasing. Mr. Gillette, the author, takes the leading part. The week will be completed by the Palmer and Ullmer co. in The Danites.

NEWPORT.
Bulla's Opera House (Henry Bull, Jr., manager): A Madison Square co. presented Esmeralda for the first time in this city 17th. Large and well-pleased audience. Scenery and costumes very fine. Jesse James comb., 24th; Frank I. Frayne, April 9; W. E. Davis' co., booked for 13th, came to grief in Fall River 17th.

SOUTH CAROLINA.
CHARLESTON.
Owens' Academy of Music (J. M. Barron, manager): Milton Nobles, 16th, 17th and 18th, to good business. Next week being Passion Week, house will be closed. Hess Opera co. 26th, four nights. Haverly's Minstrels, 30th, 31st.

TEXAS.
PORT WORTH.
Deutscher Verein Halle (A. Herms, manager): Haverly's Merry War co. (J. H. Mack, manager), appeared 10th to fair house. Advance in price of reserved seats kept many away. Company very good, but stage too small; some scenes cut in consequence.

HOUSTON.
Pilot's Opera House (H. R. Riddle, manager): Hazel Kirke, 10th and 11th, to good business. Barney McAuley, 13th and 14th.

BEAUMONT.
Caswell Opera House (Herring and Shock, managers):

Blind Tom exhibited his wonderful musical and imitative talents to a crowded house.

UTAH.
SALT LAKE CITY.
Haverly's Salt Lake Theatre (Caine and Clawson, managers): The Harrisons presented Photos 8th, 9th, and matinee 10th, to large and enthusiastic audiences. The receipts were \$500 first night, \$800 second. Matinee was well attended.

OGDEN.
Minnie Palmer to a well-filled house, 10th.

VIRGINIA.
RICHMOND.
Theatre (W. T. Powell, manager): The Hess Acme Opera co. begins an engagement of four nights and a matinee 21st, and will produce the following operas: Chimes of Normandy, Bohemian Girl, Mascotte, Fra Diavola and West.

WEST VIRGINIA.
WHEELING.
Opera House (F. Reister, manager): Modjeska appeared 18th, in As You Like It, to a large audience that was well pleased with her first appearance in this city. Catherine Lewis' Opera co., 19th, to a good business, in Prince Count. Kate Claxton produced The Two Orphans and Frou-Frou, 16th and 17th and matinee, to fair houses. Madison Square Esmeralda, 26th and 27th. Maggie Mitchell 28th and 29th.

WISCONSIN.
MILWAUKEE.
Academy of Music (Harry Deakin, manager): Calender's Original Colored Minstrels, 12th and 13th. The people were literally packed like sardines in a box. The entertainment was of the highest class. The students were given by the dardies a splendid advertising scheme. Mr. and Mrs. Chanfrau, 15th, 16th, 17th and 18th, opened in Kit to a very poor house.

FRANKLIN.
Grand Opera House (R. L. Marsh, manager): Frank I. Frayne closed his engagement, to packed houses. Every one pleased at his modest entertainment. Rhea began with a rush. She will receive a grand welcome 19th, 20th and 21st. Salvini follows. Manager Marsh regretted that the house was packed with the students. Manager Abbey wished her to appear at the Grand Opera House, and had Mayer telegraph him for the dates, but they were filled.

BELOIT.
Goodwin's Opera House (J. Goodwin and Son, proprietors): George H. Adams, Humpty Dumpty co., 22d; Jefferys Lewis, 27th; Harry Webster, 31st.

SHEBOYGAN.
Sheboygan Opera House (J. M. Kohler, manager): The Simons Comedy co. appeared in a funny play, entitled The Simons Comedy co., and a Female Detective, 14th, to fair houses. The co. is too weak to present the play in a thorough, artistic manner, although they do the best in their power, and please the masses. The manager is a perfect gentleman.

PORTAGE.
Dullaghan's Opera House (J. Dullaghan, manager): Local talent, with Manager Dullaghan in the leading role, presented the Irish comedy, Rory O'More, 16th, to a crowded house. A few of the actors, especially Dullaghan, showed some ability. T. J. Webb, who has just appeared in the home plays, would with study make a capital actor.

HAMILTON.
Grand Opera House (J. R. Spackman, manager): During the past two weeks Mrs. Langtry's engagement here was the all-absorbing topic of conversation, and there was actually a heavy demand for seats. On the evening of the 13th, the house was packed with the youth and beauty of the city, in state attire, come to pass judgment upon Mr. Abbey's beauty. The audience was critical, and although Mrs. L. received a liberal amount of applause upon her first appearance, at the end of the first act, a shade of disappointment seemed to have settled upon everybody. The play was She Stoops to Conquer, which certainly does not afford much scope for the display of beauty. Mrs. Langtry's beauty, however, exceeded the pleasing comedy and the graceful and lady-like bearing of the star, together with her charming simplicity of manner, completely won back the audience, and as the curtain rolled down for the last time she had expected to find her, after all the adverse criticism, I was a little disappointed. The star certainly is a very fine woman, but not the beauty I had pictured to myself. On the other hand, she is a much better actress than I had expected to find her, after all the adverse criticism that had been passed upon her. C. B. Bishop played a large audience with his Strictly Business, 16th. Mr. Bishop is a clever comedian, and deserves to succeed. He had expected to find her, after all the adverse criticism, I was a little disappointed. The star certainly is a very fine woman, but not the beauty I had pictured to myself. On the other hand, she is a much better actress than I had expected to find her, after all the adverse criticism that had been passed upon her. C. B. Bishop played a large audience with his Strictly Business, 16th. Mr. Bishop is a clever comedian, and deserves to succeed. He had expected to find her, after all the adverse criticism, I was a little disappointed. The star certainly is a very fine woman, but not the beauty I had pictured to myself. 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McCaull's Injunction Sustained.



On Tuesday Judge Brown, of the United States Circuit Court, handed down his decision in Colonel McCaull's suit against Lillian Russell. The decision ends with the following words: "The injunction of this Court must not be used directly or indirectly to enforce the collection by the plaintiff of his alleged but disputed claim for previous advances over a non-payment of salary, or after earnings, at least, until his right has been legally adjudicated. Considering the short period remaining, the defendant must not be sent to California, where by the contract she might have been taken, without salary en route going and returning, nor, having retired to her precarious health, should she be sent to any other distant points. The plaintiff should furnish satisfactory security for the prompt payment, weekly, for the defendant's services at the rate of \$150 per week, the contract price, from the time the defendant gives notice in writing of her readiness to sing under the contract, so long as she shall continue in readiness to perform her duties. In case of failure to pay any future salary earned the defendant may apply for the dissolution of this injunction. An order may be entered continuing the injunction, subject to the above conditions."

From the above it will be seen that Miss Russell has gained a victory, as well as her manager. She has complained recently of a tardiness in the payment of salary. She appears anxious to break her agreement with McCaull; but under the above conditions she should be glad to carry it out to the letter.

Historical Essays on the Drama.

VIII. After a time these games began to divide and multiply. Each Emperor instituted new ones, according to his tastes and passions; but ferocity was always the leading idea. Among these shows were the celebrated "Naumachia," realistic copies of sea-fights, in which real vessels were manoeuvred in real water, and real men fought and died for the amusement of the court and populace. There were sieges and battles in which thousands of men were employed, who, without any enmity one to the other, took opposing parts and slaughtered mutually for the gratification of a public that delighted only in blood and war. Men were exposed to the fury of the most savage beasts. After these combats dramatic pieces were represented as a kind of side-show, somewhat after the manner of the afterpieces in vogue in England and America up to the last twenty years. For a long time these spectacles were given on the Campus Martius, or Field of Mars, a public parade ground, such as Washington Square or Boston Common used to be, or in other public places. Galleries and seats were erected temporarily for the spectators till the Consul Statilius caused an amphitheatre to be built of solid stone in the Campus Martius.

Of all the Emperors, Augustus, partly for policy and partly to gratify his own taste, gave the greatest magnificence to these representations. He willed that all who held any office of dignity should appear in their vestments of ceremony, and he himself always presided, invested with all the paraphernalia of royalty. He caused the amphitheatre to be covered with purple cloth, and enjoyed these games so much that he frequently remained all the day to witness them. Sometimes, however, he would abandon his pride of place and pomp, and together with his whole family would mingle with the general crowd, and join his acclamations to those of his people. It is even asserted that he composed a tragedy himself, named Ajax, as Julius Caesar is said to have written one called *Edipus*. One thing is certain, that Augustus was a staunch patron of the theatre. He was in the constant habit of adding to the pay of the actors gifts from his own purse, and he abolished the right, arrogated by the *Ediles* and *Pretors*, of causing those who failed in their parts to be publicly flogged; nevertheless, the protection with which the Emperor honored the performers did not extend so far as to permit any irregularities, for having learned that one of the performers, named Stephanion, kept a female servant disguised as a boy, he was banished after being flogged by imperial command.

Nero added to the cruelty of his disposition a passionate love of spectacle; but, as might be expected from his character, he preferred those of a bloodthirsty kind. He instituted a sort of mixed entertainment of love and murder, in honor of his mother, whom he had caused to be slain. He put forth the festivals, named "Juvenalia," which were celebrated with a pomp, in honor of the hair of his mother, on for the first time, and offered up to the goddess Juno. People of the highest rank were present in these plays with uncovered faces, and the whole of the *Ediles* and *Pretors* were obliged to applaud. He also caused the execution of the *Tyrannicide*, but not finding a theatre in

Italy large enough for him, he went to Greece, where he occupied himself in driving chariots, singing and acting in tragedies. He carried off eighteen hundred and eight crowns, which he caused to be hung up in the circus.

He instituted, as well, those games which went by his name, in which he disputed in poetry and eloquence, and in which he sometimes allowed himself to be vanquished in order that people might not say that his triumphs were due to his rank and influence. However, Suetonius avers that when Nero went on the stage he powdered his locks with gold to resemble Apollo, and recited verses accompanied by the lyre, which soldiers, with drawn swords, forced the people to applaud. A forcible sort of claque, and one not easy to be put down.

Nearly all the Roman Emperors created games, and built or restored amphitheatres. Vespasian, Titus, Domitian, Trajan, Adrian, Antoninus, above all those whose names are dear to men by reason of their goodness, desired to add to their glory by these edifices. Such was the ambition of the masters of nations; jealous of all sorts of fame. They carried their games into the countries which they conquered. Every one knows the festival that Paulus *Æmilius* celebrated in Macedonia, after having subdued it, and the ruins of the amphitheatres yet remaining in ancient Gaul attest the universal taste of the Latin race for plays and shows of all kinds—a taste which as distinctively marks their descendants at the present day as does the foxhunting and racing of the Anglo-Saxon or the craft of the Semitic race.

The first tragic author that we find among the Romans is *Pacuvius*, of Brundisium, nephew of the poet *Ennius*. He was also distinguished by his talent for painting. Pliny cites a Temple of *Hercules* which was painted entirely by this *Pacuvius*. *Actius*, born at Rome, was a contemporary of *Pacuvius*, and, like him, composed tragedies. They gave them at the same time, *Actius* being only thirty years of age, while *Pacuvius* was in his eightieth year. The youngest of the two rivals went to Tarentum to see his antagonist and model, and remained with him for some days. He read him his *Atræus*, and *Pacuvius*, who had wished to hear it, told him that he recognized a great dignity and elevation of thought therein, but a rudeness of style that somewhat weakened the effect of his lines. "You are right," *Actius* answered, "and I am not ashamed of it, since I hope to do better by and by. People say that it is the same with genius as with apples: they are both hard and sour at first, but ripen and mellow with time. Those that are sweet and soft are apt to rot ere they be fully ripe." *Fabius* tells us that *Actius*, being asked why he who was so eloquent did not take upon himself the office of advocate, replied: "On the stage people only say what I choose; but at the bar they might say things I should not like." A good case of *Actius* versus *Valerius* *Maximus* says that when *Julius* *Cæsar* entered the assembly of the poets *Actius* would never rise to receive him—not out of any disloyalty, but because he considered himself the Emperor; superior in literary merit. *Quintilian* says of *Actius* and *Pacuvius*: "These illustrious authors have united in their tragedies nobleness of thought to energy of style and importance of character. If they do not excel in grace it is more the fault of the times than of themselves."

Cicero speaks very well of these two authors, and many historians cite exquisite ideas and charming thoughts culled from a great number of their tragedies.

Many other authors and poets contributed to the number of works mentioned by *Cicero*—*Ascanius* *Pædianus*, *Atheneus* and others; but it was reserved for *Seneca* to be esteemed the first among Roman authors in this art, imitated from the Greeks. It has never been made plain which of the *Senecas* is the veritable author of the best tragedies which remain to us from the Roman times—whether *Seneca*, surnamed the Philosopher, or the other *Seneca*, called the Tragedian. *Justus* *Lipsius* and *Erasmus* assert that he composed but four; his brother three, and that the other three are by different authors. *Pere* *Brumoy* says that neither of the *Senecas* wrote any of them, but that an anonymous author took this name, already famous in the world of letters. Thus it will be seen that the *Shakespeare-Bacon* controversy has its precedents.

The most generally received opinion is that the first *Seneca* wrote the ten tragedies called *Hippolytus*, *Medea*, *The Trojans*, *Myestes*, *Hercules Furiosus*, *Ædipus*, *Agamemnon*, *The Thebais*, *Hercules on Mount *Ætna**, and *Orestes*. However, the last but one of these pieces, in which he appears himself upon the stage, does not seem to belong to him. But we find in all the others the same moral tendency that is spread over his other works, which alone ought to persuade us that he is the only author of these pieces.

Annæus *Seneca*, of one of the noblest families of Cordova, appeared in Rome in the reign of *Caligula*. He studied the stoic philosophy under *Socion*, of Alexandria, and rhetoric under *Pomponius* *Marcellus*. He cut a good figure among the great orators of the day, and pleaded a very celebrated case before the Senate, which gained him great renown. But *Caligula*, believing himself to be the most eloquent among the Romans, grew jealous that a stranger should dispute the palm, and *Seneca* was forced to quit the bar. He attached himself to *Domitius*, first husband of *Agrippina*, whom he had inspired with love. He was banished for her sake, but recalled after two years, under *Claudius*, whom she ventured to marry. *Seneca* was raised to the *Pretorate* and made tutor to *Nero*.

We know that this monster of cruelty, after having caused the death of an infinite number of the most illustrious inhabitants of Rome, immolated his brother, his mother and his wife—and that even *Seneca* could not escape his cruelty. The only grace that the philosopher could obtain was the permission to choose the manner of his death. *Seneca* chose to open his veins and let his life-blood flow. *Paulina*, his young wife, did not wish to survive her husband, and persuaded him to allow her to mingle their hearts' blood, and to die as they had lived, together. "I would never consent," said he, "did we live in a purer age; but the cruelty of *Nero*, and the corruption of his court, force me to yield in my own despite." *Paulina* entered the bath, her veins were opened, and she had the grief of seeing her beloved husband die before her, because his advanced age had already weakened the life-current that flowed in his exhausted veins. *Nero*, who was in love with *Paulina*, sent to succor and save her, but too late. She loved her husband too well to stay behind him long. A rare instance of the devotion of May to December, quite confusing to our modern ideas.

The Gay Capital.

PARIS, March 5.

Pasdeloup's concerts become better, if possible, each week. The last novelty offered was a scene from *Lenepveu's* opera of *Valleda*, which was given in London last Winter. The scene given by Pasdeloup was from the *Conjuration*, when the Gauls, oppressed by the Romans, assemble in a forest to cry to *Valleda* for help. The *Druidess* appears, and excites them to warfare against the Romans. The music of this scene is very good, and in some portions heroic. It is by no means "tune," and may be compared to some portions of *Aida*. The part of *Valleda* was sung by *Mlle. Fiquet*, a pupil of the *Conservatoire*. She has a mezzo-soprano voice of power and probable sweetness, were it not marred by the wobble which characterizes the vocal qualities of the French singers. Scenes from operas are constantly appearing on concert programmes, and are becoming a favorite feature with concert-givers. At *M. Lamoureux's* last concert were the two tableaux forming the prologue of *L'enfer de Françoise de Rimini*. These selections form a pleasing diversification in a programme, and attract many to a concert who, not caring for a steady stream of orchestral music, would otherwise remain away.

The last concert of *M. Colonne* was almost entirely consecrated to *Richard Wagner*. It began with a composition by *Lefebvre*, and the rest of the programme was devoted to the great departed maestro. The newest *oeuvre* was the prelude of *Parsifal*, which was not enthusiastically received. This is the third time it has been given in Paris, but the Parisians like to take their own time in judging and forming their likes and dislikes. This prelude is not as fine in conception as that to *Lohengrin*; but the *grand motif* appears several times, and the same marvelous orchestration is made in this that characterizes all of Wagner's works. The *Lohengrin* prelude was given, and with the "Ride of the Valkyries" (which is one of the most magnificent ideas ever conceived in music) the overture of *Tannhauser*, and the "Romance of the Star" from the same opera, which was well sung by *Mr. Lauwers*, were all enthusiastically received. I never heard the "Ride of the Valkyries," or, as we have it here, "La Chevauchée des Valkyries," better played. There was perfect harmony of thought and work of each division of the orchestra, particularly among the first violins, whose bows seemed to go by clockwork. The most applauded part of the whole programme was the spinning chorus from *The Flying Dutchman*. Yet an eminent member of the musical fraternity declared a few days ago that "the Spinning chorus was only a bit of operetta music, which, though agreeable enough, was unworthy of the master." Opinions seem to differ, decidedly!

We are soon to be favored by the return to Paris of *Fernande* *Ledesca*, another successful American, who is a most marvelous violinist. She is a Baltimore girl, and when a child played for *Ole Bull*, who was so delighted with her talent that he took her under his protection and enabled her to study in Europe. At present she is in Austria, where she is a great favorite with the Empress. She executes the concertos of *Beethoven* and fantasias of *Paganini* with a precision of attack and tone, and plays with the expression of an old artist.

Sara B. took a notion into her whimsical head the other day that she'd like to go to a lunatic asylum and see how "it worked." Accordingly she visited *Salpêtrière*, and asked to see the most dangerous patients and everything that there was to be seen. She went through all of the wards, saw idiocy and insanity in every shape, then was shown the most violent cases, who in some instances were tied up in their cells. She found an unoccupied cell, and going into it, after locking the door, threw herself on the floor, and gave a scene of genuine madness. She screamed, tore her hair, bumped her head on the floor, rolled on the bed, and enacted a mad woman to perfection. She explained to the guard that she was practicing for a forthcoming piece.

The right to *Fedora* for London was purchased by the *Bancrofts*, and *Eleanor* *Calhoun*, of California, was cast for the title rôle. Her first rehearsal proved so unsatisfactory to the managers that the part was taken from her.

A new work by *M. Laroumet*, entitled "The Life and Works of *Mariavaux*," gives a list of the works performed at the *Comédie Française* from 1870 to 1880. In this list *Molière* predominates. *Molière's* works have been played 1,088 times; *Racine*, 234; *Corneille*, 122; *Voltaire*, 33; *La Sage*, 12; *La Fontaine*, 4, and *Mariavaux*, 148.

The young *Neapolitan*, pianist, *Mlle. Cognetti*, created a *furor* at her concert at the *Pleyel* Salon. She is a great favorite here, and will probably prolong her stay in this city until Easter.

At last we are to have an *Opera Populaire*, or, in other words, an opera at cheap rates, where the "common herd" can sit and listen to *Mozart* and *Donizetti* and not feel that it has cost them half a week's salary. Since *Carvalho* of the *Comique* has reduced his prices, the theatre has been packed to overflowing, and the great unknown (as yet) who is to undertake popular opera and popular prices will reap a small fortune as his reward. Hitherto all the dramatic music has been imprisoned in the two edifices, the *Grand Opera* and the *Opera Comique*. The former gives but three representations a week, and the prices are exorbitant. The latter does the best it can, and lowers the prices occasionally; but in an enormous city like this it is not enough. The *Café Chantants* absorb all the spare cash of the *bourgeois*, who, though liking and appreciating the beauties of *Mignon*, can not afford to pay to hear it all, so is forced to content with "Je Suis *Titania*," piped tremulously by *Mlle. X.* at the *Alcazar*, while he enjoys his back or café. A man with brains and ambition could clear a small fortune in six months by establishing here an opera hall on the plan of the *Tivoli* in San Francisco. This could be called the *Opera Populaire*. The names of the operas could, according to *Figaro*, be changed to suit the place and people, as follows:

Grand Opera—*L'Africain*, *La Favorite*, *La Dame Blanche*, *Le Châlet*, *Le Barbier de Séville*.
Opera Populaire—*La Nègresse*, *La Bruce Anice*, *La Femme en Blanc*, *La Maisonnette*, *Le Conjuré Espagnol*.
Opera Pédagogue—*La Boule Noire*, *La Drole*, *La Bourgeoise en Camisole*, *Le Châlet de Necessité*, *Le Récureu Andalou*.

Imagine the Colonel giving *La Dame Blanche* at the Academy; *John McCaull* producing the same thing under the name of *The Woman in*

White, and the *Cosmopolitan* rivaling the two by calling their performance of the same *The Peasant in a Chemise*. I think the latter title would pack the house.

Approx. of *Mignon*, the little *Van Zandt* has returned to the sheltering bosom of the *Opera Comique*, and reappeared last night in her charming impersonation of *Mignon*. Where is Nevada, and why have the papers shut up so suddenly about her? To us who know "whole families like that" it looks very much as if she were having her name in the European papers only to be copied by the American press and serve as an avant-courier when she returns to America, where she can give concerts and achieve a certain amount of success on the fact that she has "sung abroad," and can keep up for a while boosted along by these European notices. She has only as yet performed in Italy in some of the smaller towns. *Van Zandt's* return puts an aspect of sheepishness on all of the reports of Nevada's wonderful forthcoming debut.

A new theatrical journal is talked of. It is to be called *Le Petit Theatre*, and will make its debut before the Parisian public somewhere about Easter; but I doubt if any dramatic paper will have a larger circulation among the Parisians than *THE MIRROR* has among the Americans and English here. That on file at the Exchange is always in demand, and there are scarcely any copies left at the news-stands two days after their arrival. SARA.

The Theatrical License Bill.

The Theatrical License Bill, introduced by Senator Grady, at Albany, in January, has been favorably received by the Senate Committee, to which it was referred, and there is every probability that it will be passed. This is the bill that it is hoped will enable the Actors' Fund to secure the license-money which has heretofore been handed over to the Society for the Reformation of Juvenile Delinquents. As a matter of news, reference and record we publish the text of the bill in full, which has been kindly placed at our disposal by Judge Dittenhoefer, who represented the interests of the Fund and the managers when the document came up for discussion before the Senate Committee:

The People of the State of New York, represented in Senate and Assembly, do enact as follows:

SECTION 1. Section nineteen hundred and ninety-nine, chapter four hundred and ten of the laws of eighteen hundred and eighty-two, entitled "An Act to consolidate into one Act, and to declare the special and local laws affecting public interests in the City of New York," is hereby amended so as to read as follows:

SEC. 1999. The Mayor of the City of New York is hereby authorized and empowered to grant such license, to continue in force until the first day of May next ensuing the grant thereof, on receiving for each license so granted, and during the term thereof, the sum of five hundred dollars, and every manager or proprietor of any such exhibition or performance who shall neglect to take out such license or consent, or cause or allow any such exhibition or performance, or any single one of them, without such license, and every person aiding in such exhibition, and every owner or lessee of any building, part of a building, garden, ground, concert-room, or other room or place, who shall lease or let the same for the purpose of any such exhibition or performance, or consent that the same be used for any such purpose, except as permitted by such license, and without such license having been previously obtained and then in force, and who shall be guilty of such offense, shall be subjected to a penalty of one hundred dollars for every such exhibition or performance, which penalty the Corporation Attorney of the City of New York is hereby authorized to prosecute, sue for and recover in the name of the Mayor, Aldermen and Commonalty of the City of New York, and within thirty days after the same shall have been so recovered, the said penalty, together with all costs, shall be deposited with and paid over to the Chamberlain of said city. All license fees, moneys, penalties and costs received, collected or recovered under the provisions of this section shall, from time to time, and in sums according to the discretion of the Mayor, Aldermen and Commonalty of said City, by resolution or resolutions of said Board, for such purpose or purposes as said Board shall, in said resolution or resolutions, designate; but such resolution or resolutions shall be valid unless adopted by a majority vote of the Board. And the Controller of said city is hereby authorized and directed to draw his warrants according to the tenor of said resolution or resolutions; and the Chamberlain of said city is authorized and directed to pay out of the said moneys so received for license fees, penalties and costs.

SEC. 2. Section two thousand and one of said Act is hereby amended so as to read as follows:

SEC. 2001. In case any person shall open, or advertise to open, any theatre, circus or building, garden or other room or place for any such exhibition or performance, or concert-room or other place for any such exhibition or performance, or any single one of them, without such license, and without having first obtained license therefor, as provided for by section nineteen hundred and ninety-nine, the said Corporation Attorney of the City of New York, apply to the Supreme Court, or any Justice thereof, for an injunction to restrain the opening thereof, until he shall comply with the requirements of said section in obtaining such license, and also with such order as the court, as such Court and Justice may deem just and proper to make; when injunction may be allowed.

SEC. 2002. It shall not be lawful to exhibit on the first day of the week, commonly called Sunday, to the public in any building, garden, grounds, concert room or other room or place within the city and county of New York, any interlude, tragedy, comedy, opera, ballet, play, farce, negro minstrelsy, negro or other dancing, or any other entertainment on the stage or any part or parts therein, or any equestrian, circus or dramatic performance, or any performance of jugglers, acrobats or ropedancing, any person offending against the provisions of this section, and every person aiding in such exhibition by advertisement or otherwise, and every owner or lessee of any building, part of a building, garden, ground, or other room or place, who shall lease or let the same for the purpose of any such exhibition or performance, or consent that the same be used for any such purpose, if the same shall be used for any such purpose shall be guilty of a misdemeanor, and in addition to the punishment therefor provided by law, shall be subjected to a penalty of five hundred dollars, which penalty the said Corporation Attorney shall, in the name of the Mayor, Aldermen and Commonalty of the City of New York, prosecute, sue for and recover; in addition to which, every such exhibition or performance shall of itself forfeit, vacate and annul and render void and of no effect any license which shall have been previously obtained by any manager, proprietor, owner or lessee, consenting to, causing or allowing, or letting any part of a building, garden, ground, or other room or place, to be used for any such exhibition or performance, and every person aiding in such exhibition or performance, shall, within thirty days after their receipt, be deposited with and paid over to the Chamberlain of the City of New York, and in section nineteen hundred and ninety-nine of said Act as hereby amended.

SEC. 4. Section two thousand and seven of said Act is hereby amended so as to read as follows:

SEC. 2007. It shall not be lawful to exhibit on the first day of the week, commonly called Sunday, to the public in any building, garden, grounds, concert room or other room or place within the city and county of New York, any interlude, tragedy, comedy, opera, ballet, play, farce, negro minstrelsy, negro or other dancing, or any other entertainment on the stage or any part or parts therein, or any equestrian, circus or dramatic performance, or any performance of jugglers, acrobats or ropedancing, any person offending against the provisions of this section, and every person aiding in such exhibition by advertisement or otherwise, and every owner or lessee of any building, part of a building, garden, ground, or other room or place, who shall lease or let the same for the purpose of any such exhibition or performance, or consent that the same be used for any such purpose, if the same shall be used for any such purpose shall be guilty of a misdemeanor, and in addition to the punishment therefor provided by law, shall be subjected to a penalty of five hundred dollars, which penalty the said Corporation Attorney shall, in the name of the Mayor, Aldermen and Commonalty of the City of New York, prosecute, sue for and recover; in addition to which, every such exhibition or performance shall of itself forfeit, vacate and annul and render void and of no effect any license which shall have been previously obtained by any manager, proprietor, owner or lessee, consenting to, causing or allowing, or letting any part of a building, garden, ground, or other room or place, to be used for any such exhibition or performance, and every person aiding in such exhibition or performance, shall, within thirty days after their receipt, be deposited with and paid over to the Chamberlain of said city, to be appropriated as provided for in section nineteen hundred and ninety-nine of said Act as hereby amended.

SEC. 5. Section two thousand and nine of said Act is hereby amended so as to read as follows:

SEC. 2009. It shall not be lawful for any owner, lessee, manager, agent or officer of any theatre in the City of New York to admit to any theatrical exhibition held at the evening any minor under the age of fourteen years, unless such minor is accompanied by, and is in care of, some adult person. Any person violating the provision of this section shall be guilty of a misdemeanor, and shall be liable to a fine of not less than twenty-five dollars nor more than a hundred dollars, or imprisonment for a term not less than ten nor more than ninety days for each offense.

As amended, the license fees are turned into the City Treasury, and may then be appropriated by the Board of Apportionment to such uses as that Board may deem proper. This provision is the same, almost verbatim, as the law which permits the Board of Apportionment to appropriate the Excise license fees to charitable purposes, only in that law it is stated that the appropriation may be to charitable, benevolent and humane purposes; whereas, in the proposed bill, the language is broader, by permitting the appropriation to any purpose the Board thinks proper. And under it, undoubtedly, the Actors' Fund can be recognized by the Board. As now amended, it has received the approval of the Actors' Fund.

The proposed Act, it will be noted, consists only of amendments of those sections of the present law that provide that the money shall be paid to, and legal proceedings taken by, the Society for the Reformation of Juvenile Delinquents.

Nothing to Worry Him.

Sam'l of Posen Curtis was met by a *MIRROR* reporter on Monday, and after the passage of the usual compliments, was asked concerning his season.

"Been very good," said Curtis. "We opened big, but fell off some in the South. More than recovered in the West; in fact, through that section of the country my business was as large as at any time since I first began playing the piece, and managers are anxious for me to return with it next season. My profits will be about the same as last season."

"When do you close?"

"Early in May, when I shall make a few weeks' stay in Europe, returning in time to begin my next season on the 3d of September. My time is all filled, my printing is safe and good, and most of my company will remain with me, so that I have nothing to worry me during the heated term, and might as well go away for a pleasure trip which I think I have earned."

"What do you think of the one-night stand business?"

"They are generally over-showed; but they always give me good houses. Still, I think my business in them would increase fifty per cent. if *THE MIRROR* plan was adopted. Hence I am decidedly in favor of your movement."

An Actress for an Amateur.

A good deal has been said in the papers about the substitution of somebody for *Helen Bancroft* by a manager named *Jarvis* last week on the Pennsylvania circuit. From a bituminous publication printed in Easton we extract the following account of the matter:

The substitution imposed upon Easton last Monday night as *Helen Bancroft*, proves to have been *Miss John Jack*, whose stage name is *Annie Firmin*. It is all well enough for *Mrs. Jack* or any other actress to take the leading part of a play in a contingency, after an explanation due to the audience. *Miss Bancroft*, whose great beauty and talents have made her reputation and money in New York, was billed for a Pennsylvania circuit without her consent, and the manager, *Mr. Jarvis*, systematically did all that he could to accomplish his fraudulent design. *Mrs. Jack* was duly registered at the Franklin House as "*Miss Helen Bancroft*." Visitors were deceived to her on the plea that her long journey from New York had fatigued her, and she required all the rest she could get for her onerous work in the evening. *Bancroft*, the manager insisted, with the positiveness of an oath, that she was *Miss Bancroft*, after the doubt had arisen. As previously stated, the deception was needless, and too palpable to succeed. Manager *Jarvis* was brought to bay in Trenton, and made to confess the attempted deception. The *Wilkeson* (Del.) *Opera House* manager refused to admit the company without the verified signature of *Miss Bancroft* to the contract, and as this was not produced, the engagement was declared "off."

Prosecution of the manager by *Miss Bancroft* and probably of *Mrs. Jack*, as knowingly being a party to the fraud, will be the next in order.

As a matter of principle, the deception, if really practiced, was wrong. But it is understood that *Miss Bancroft* had arranged with *Jarvis* to play through Pennsylvania. Some hitch occurring at the last moment, *Annie Firmin* was taken in her place. Probably *Jarvis* used the printing he had on hand having *Miss Bancroft's* name, for no other was available. He should have explained things, however, to the newspapers and managers along his route.

After all no grievous injury was done the good people of Pennsylvania. *Miss Firmin* is a very good actress, who has had several years experience, and who could give a very agreeable rendering of the part the other lady was to have played. In fact, she is in every respect better qualified to give satisfaction to an audience. Notwithstanding *Miss Bancroft's* "great beauty and talent," which "have made her both reputation and money in New York," according to the bituminous newspaper, it cannot for a moment be admitted that the Pennsylvanians were defrauded, although they were probably deceived. The truth is that *Miss Bancroft* has acted three parts in New York—one at *Duff's*, one at the *Turf Club Theatre* and one at *Mt. Morris*. The first netted her less than \$30 a week, the second netted her nothing. Of the third *THE MIRROR* cannot speak, for it doesn't know.

The census of 1880 shows three thousand actors and two thousand actresses in the United States. These with the other employees around theatres, the supers and ballet, who depend on the profession for a living, would easily make a total of fifteen thousand people, who support at least thirty-five thousand others, making a total of fifty thousand persons dependent on the profession for the necessities of life. The Actors' Fund may be called on at any time to take care of large numbers of these people, and the profession should stir themselves and make the benefit of April 12 a grand financial success.

—It is said that Eme Roseau has refused to go out with the Taken from Life company on account of a verbal difficulty with Joseph Wheelock. Rachel Sanger will play her part.

—Envious parties are circulating stories to the effect that Gus Hartz' Park Theatre in Cleveland will not be finished in time. He writes to say that his plans will be carried out to the letter, and that he will open on time.

—Mr. and Mrs. George S. Knight, prior to their departure for Europe, will play with the Tourists after May 5, opening at the Mt. Morris Theatre on that date. Mr. Knight will play the Conductor and Mrs. Knight the Maid. Manager Browne reports good business in the West. Receipts, \$512 at Cedar Rapids; \$412 at Marshalltown, and \$504 at Des Moines last week.

—There have been a few changes made in Monte Cristo cast for the road. J. L. Carhart plays Morel, E. A. McDowell, Douglass, and Annie Graham (Mrs. Frank Gardner), Mercedes. Katherine Rogers and Gerald Eyre were engaged only for New York. The combination opens Monday, in Brooklyn, at the Grand Opera House. Their season will last nine weeks.

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Arch Street Theatre, Philadelphia, week April 12th. Ford's, Washington, week April 19th. Hagersstown, 26th; Cumberland, 27th; Zanesville, 28th; Chillicothe, 29th; Xenia, 30th; Richmond, 1st; Indianapolis, April 2d, 3d, 4th; Springfield, 5th, Columbus, 6th and 7th. Cleveland, Cincinnati, St. Louis follow.

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Miss Seymour's Queen Stalacta was a charming presentation of that character.—Atlantic (Ga.) Constitution. Miss Blanche Seymour, as Stalacta, made a hit, her singing being very good.—Courier-Journal & Louisville, Ky.

Miss Blanche Seymour makes a petite and pretty Stalacta, and has a sweet and cultivated voice.—Cedar Rapids (Ia.) Republican.

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GUS WILLIAMS,

JNO. RICKABY.

After May 5, 1883, GUS WILLIAMS will become sole owner of the play entitled ONE OF THE FINEST by right of purchase from me. All communications relating to next season should be addressed to JOHN H. ROBB, who will manage the business after the above date.

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Marie Prescott.

AS MERCY MERRICK, GLOBE THEATRE, BOSTON.

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